

PRIVATE AND SOCIAL ORDER IN THE
DRAMA OF JOHN DRYDEN

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INTRODUCTION

The current problem of criticism regarding the appreciation of Dryden's work as a dramatist is a cognitive one. The attempt of critics from Henry Dethlefs to Eric Rothstein and L. A. Hindle¹ to appreciate Dryden's plays as craftsmanship and aesthetic achievements has been undercut chiefly by an inadequate understanding of what the plays were. For example, the argument advanced by Hindle that a disjunction exists between period-drama and modernism in Don Sebastian stems from this inadequacy. My intention in the present study will be, therefore, to attempt to present a better reading of three of Dryden's best and most structurally complex plays so that their content can be understood and brought into a proper relation with their form. The three plays here considered, Myingot u-la-Hoth (1680), The Spanish Fryer (1680) and Don Sebastian (1681), proceed from comedy to tragedy. However, the chronological and generic aspects of the arrangement of chapters is of only slight significance to this study, nor will I make any attempt to relate my findings to developments in Dryden's thought or career.

¹Henry Dethlefs, Henry Dethlefs (London, 1844), Eric Rothstein, Restoration Tragedy (Berkeley-Kelowna-London, 1967), L. A. Hindle and Francis Norton, eds. John Dryden, 1667-1700 (Chicago-London, 1967).

The general theme of this study is that of private and social order, and this will be linked to the three stages of chapters in the following manner. The first chapter, concerned with marriage a-la-mode, deals with the failure of order in Dom's representation upon man's social life; that is, the failure of an autonomous emperor. Induction of the members of the Chapter by his subjects leads to disorder in their lives until a true social order emanates from man's social virtues. The force of the play will be seen to be based upon an action that achieves the triumph of virtuous monarchy, a state of society to which all of its members may contribute. The second chapter, concerned with the Spanish pique, might be subtitled "the perils of order." This chapter reveals the will of individuals to achieve their private good in human society. The individual characters reveal a mixture of good and evil motivations, however, when the good motivations predominate, a mixture of good provides from man's virtues, both for individuals and for the social order of which they are a part. The force of the play consists then the realization of the designs of many individuals. The third chapter (Don Quixote) indicates the transcendence of a world-order in which man seeks his private and social good in terms of earthly desires and achievements. The kingdom of this world is not the kingdom of compassion but of justice. To achieve full compassion, human nature must transcend the qualities of man's social life. By living for God alone man can achieve a life dedicated to charity without direct involvement in the bad

intentions and actions of members of society or the jealousies of power and personal loves which are inevitable concomitants of man's social existence; Transcendence of the social form of life is achieved by a withdrawal from a way of life dominated by desires. This study then will progress from the formation of the proper form for man's social life to its ultimate transcendence.

I make no claim that this study will have exhausted the possibilities for meaning to be found in the juxtapositions of characters and situations within the plays, but wish to point out that there are factors in the relation of high and low plays which seem to me to have been largely overlooked by previous criticism, that is, the lower plays have been excluded for other reasons than contrast or relief from the high dramatic treatment of the serious plays. Some of these reasons will become clear in the meaning study in terms of the individual plays, but one factor common to the three plays is that the presence of plays dealing with more common and everyday persons has the characteristics of placing together persons having very different moral and emotional qualities within the scheme of a common reality. The common reality which encloses persons of the most delicate dealings with slippery and unscrupulous persons will become more apparent as the plays are set forth. For the meaning of these plays will be discovered in by what they accomplish as studies rather than as reading in any incomplete parts.

None of the plays included in this study is among those of Dryden's works most severely repudiated for artificiality of style. Nevertheless, known as the locus of some of the clearest writing appearing in the following pages are repudiated with a national efficiency which indicates that the characters are not either submerged under a flood of passion or mysteriously unapproachable in such times. It seems appropriate to remark that what is natural and what artificial is largely a matter of refinement and education. We may consider the numbers of Japanese aristocrats of feudal centuries who greeted our country with spontaneity composed poems of a highly stylized character as artificial, but have no convincing grounds for assuming that such writers lacked the vitality of personal conviction. Your special kind of efficiency must be reserved for the expression of the subtlest and most intense feelings and thoughts, especially in an age (the seventeenth century) with little respect for the individual as an expression of expression. A dream of subtle unified significance and high artistic merit need not be looked upon as artificial even when it embodies the idea of a genius rather than his display. Part of the mystery of an art rests upon the belief in the reality of such words. Perhaps life would have seemed unbearable or meaningless without them.

CHAPTER II

PROLOGUE, 1-12-1808

I

April 1808, 1879, Dryden added to the reputation of Thomas Killigrew's company "the first original comedy"¹ to be given at "their temporary house"² at Lincoln's Inn Fields Theatre, Marriage à-la-Mode. The play was a great success, and "went far to increase the public fortune of the actors."³ It has remained one of the most popular of Dryden's plays. Critics also have admired the play, and have tended to agree with Dryden that it stands among "the best of my Country."⁴ Henry Morley, writing of the intrigues of the subplot, states that "it is in it we are to try to give an idea of the explosive force of the intrigue, the scenes in the stables, and in the Inn . . . are certainly unsurpassed in any comedy for their amusement."⁵

The design of the play, however, has not survived the same approval as its "fun." For Walter Scott attacked the play

¹Dryden, The Dramatic Works, ed., with General Introduction by Margaret Clunies (London, 1872), 121, 146.

²Ibid. Prolog.

³"Introduction," Ibid., p. 121.

⁴Ibid., p. 14.

on the grounds of a lack of relation between the play's two plots when he wrote that Dryden "produced the Marriage a-la-Mode," a tragically, or rather a tragedy and a comedy, the plots and scenes of which are unmingled, for they have no natural connection with each other,¹ Scott wrote nothing to justify calling the two elements of the two plots a "tragedy" or to justify his use of the term "tragically" to designate a play which Dryden called a comedy. It would be reasonable for him to assume, however, that some of the characters of the heightened plot were too serious for comedy, or that the action in which Leonides, Felipe, Isabel and Montague are so closely tied and close to death was of too dire a nature for comedy, and that the sudden fall of Felipe and happy restoration of Leonides followed the pattern of tragically established by Rousseau and Fletcher, or of the tragedy that ends happily. Whatever Scott's assumptions were, his statement agrees in part with one of Dryden's, for in "The Grounds of Criticism in Tragedy" which prefaces Dryden's Tracing and Revenge, Dryden wrote concerning Marriage a-la-Mode:

I will make bold with up our MARRIAGE-a-la-Mode, where there are manifestly two Actions, not depending on one another.²

Scott critics have found it necessary to place Dryden's description of his two play in conflict with the demands of

¹See Walter Scott, The Life of John Dryden (London, 1809), p. 125.

²George Wilson, John Dryden, of Dramatic Poetry and Other Critical Essays (London New York, 1907), II, 261-62.

contemporary theater in order to explain his employment of "two Actions." P. N. Boulton and G. V. Skene have offered to explain Dryden's double-plotting by an appeal to Dryden's numerous statements that he is following the tastes of his audience. Skene, for example, writes that "the audience was the determining factor in the case [that of two actions]."¹² The employment by Dryden of "two Actions" in Marriage a-la-Mode and in his tragedy, The Spanish Frier, created for these dramas a problem of larger scope than the plays themselves, for, intervening between the appearance of these two plays, Dryden wrote "The Critique in Tragedy" (1670) in which he unequivocally condemned the coupling of tragic and comic elements as a plain and straight way of design. Boulton concludes that The Spanish Frier was written as "flagrant violation of his [Dryden's] new critical tenets."¹³

Later criticism attempts to resolve the critical problem of Dryden's two-plotted plays by arguing aesthetic unity between the "two Actions."¹⁴ L. A. Boulton considers the "two Actions" of Marriage a-la-Mode as separate plays bearing a parallel relation

¹²Geoff V. Skene, Dramatic Theory and the Stuart British Play (London, 1911), p. 61.

¹³Frank Humphrey Boulton, English Tragedy (New York 1912), p. 178.

¹⁴Walter B. Gibson, William Tragedy (New York, 1908); L. A. Boulton and Folsom Brown, eds. John Dryden, Poet (Chicago-London, 1907).

to each other, but lacking a common subject. But that Dryden would violate what is perhaps the supreme rule of all kinds of art up to his time, that of unity of intelligible form, in favor of mere artificial unity has been accepted too readily, and the argument of this chapter will attempt to disprove that he has in fact done so.

In 1616, several years before the writing of Marriage a-la-Mode, Dryden had had all of the critical foundation necessary for the rejection of any tacking together of plays without intelligible unity. In summarizing the arguments for unity of Uindicius and Supervene, Browder acknowledges:

Turgotius has already shown us, from the confession of the French poets, that the unity of action is sufficiently preserved if all the imperfect actions of the play are subservient to the main design, but when these petty subplots of a play are so ill ordered that they have no coherence with the action, I must grant that Uindicius has reason to bid them quit of the conscience.¹²

In "petty intelligences" Dryden may include an subplot of "love commendable persons", as Browder remarks:

Here [English plays], besides the main design, have under-plots or by-connections of love commendable persons and intrigues, which are related in with the action of the main plot.¹³

These "under-plots" must be "only different, not contrary to the great design" and thus "may naturally be conducted along with it."¹⁴ My argument must place emphasis strongly upon unity of

¹²Of Dramatic Poesy: An Essay, Volcano, I, 56.

¹³Ibid. ¹⁴Ibid.

design. For it is this unity that must be violated if the under-
 plot prove "secondary" to the whole, that is, to the play's total
 artistic design.

For Dryden, the unity of particulars as-in-themselves is subordinated
 immediately upon the advent of its subject, namely the coming
 into being of a human society which is spiritually divided. The
 division of the "two Actions" at the beginning of the play depicts
 a state of social division and turbulence, whereas the combination
 of the "two Actions" at the end of the play depicts a state of
 sustained social unity and harmony. The way in which the rift in
 society is healed is by the valiance of the Gouper, Polixenus,
 and his adherent, Aquilus, and the values which they represent,
 and the restoration of the true prince, Leonidas. The role
 played by Montpelier and Polixenus in the restoration of Leonidas
 is not merely the obvious one of hurrying to his rescue in the
 final act, but the something else flowing morally, if only to a
 slight degree, toward those personal and social values embodied
 by Leonidas. Thus both actions have the same moral direction,
 away from the methods of rule and values of Polixenus toward
 those of Leonidas. The "two Actions" thus conceived [that is,
 conceived dynamically as actions of intelligence and with purified
 free action toward a new moral and social unity], form one single
 subject. The "two Actions" thus constitute a whole which is the
 single, intelligible design of the play.

If Marriage a-la-mode is a whole design made up of imperfect parts, this seems an analogue of the society which the play depicts. A king cannot rule alone, for he must have subjects who accept his rule and who respond to the methods of his rule and the values implicit in those methods. The rule of King Polydorus, the Usurper, is not successful in the lives of the courtiers who come into immediately under his rule; in fact, it is so much that we should expect to find the popular character of Polydorus' reign most clearly portrayed and the character of the King most thoroughly understood. Princess Anselme displays such an understanding of the character of Polydorus when she describes to the Lady Ardenne her character and wishes of becoming queen: stating that the former King Timagone was "Our last great King,"¹⁴ Anselme implicitly denigrates the character of Polydorus. The earlier reign of Polydorus caused him to desert his own wife and rush off to the field of battle upon which Timagone was killed. Charged by the dying King with the care of the Queen and captured Prince, Polydorus proved false and "betray'd his trust" [1, 392]. With the help of Anselme's father, Polydorus, in the words of Anselme,

¹⁴Hamelien and Bowers, Commentary, p. 198. All references to the text of Marriage a-la-mode indicate this edition.

. . . | as gain'd the Gallies' Helm,
 (that in few days he was elected KING,
 And when his prayers had supplic'd enough
 To have the eye of Day,
 He turn'd his way back to Syracuse.
 (1. 104)

Polydorus thus becomes King by a method which the Princess now claims to have been criminal. The Queen and true Prince fled with the faithful Nubian, and even Polydorus' bride, "deserting / Her husband's personage" (1. 104-105), fled with the Queen, leaving Polydorus to rule alone. The judgment Isidore expresses concerning the action of Polydorus in withholding power so that he has done wickedly; as she says: "yet how soon's our punisher visit you / In granting their desires" (1. 108). By punishment, Isidore refers to Polydorus' loss of wife and child.

Isidore's description of the King is echoed by Montpelil's description of "Lord Argemon, the King's Favorite" (1. 111). Montpelil calls Argemon "as proud as ever, as ambitious, and as revengeful," and describes Argemon's activities at court as follows:

Argemon's father help'd him [Polydorus] to the Queen's bedchamber, he guides ever all his visits to the King, and, standing in the dark to him, says all his instructions, interests and business, which he so sweet and softly, that, in effect, he roars. (1. 111)

Montpelil's portrait of Argemon reveals a cunning, selfish, and corrupt man who supports the King's self-indulgence in order to exert power in the affairs of the kingdom. Finally Isidore is thus ruled by two wicked men, clearly represented as such.

Polydamas' methods of rule are considered with a character actuated by selfish ambition, for he wishes to impose his will absolutely upon those around him. Having declared Leonidas to be his son upon the bare similarity of names, Polydamas tries to force Leonidas into a league with Amalthea, whom he has arbitrarily, by his authority alone, declared to be Princess of the State when Leonidas arrives, Polydamas exclaims:

But you are just, you GREEK! . . .
 In punishing the crimes of my rebellion
 With a rebellious son!
 But I can punish him, as you do me.
 Leonidas, there is no joking with
 My will: I can't but do so much to gain
 A Queen, but to be absolute in all things!
 (II, 304)

Polydamas persists in a course which he knows to have been indil-
 gent in crime, following his original longing for absolute power.
 Leonidas attempts to reason with Polydamas, but finds the thought
 depriving to reason.

Polydamas' objection to his passion is brought out in an
 interchange with Amalthea:

Amalthea: O, Sir, be not so much a King, as is
 Nature: you are a Father! But independence
 Shows that more. Though Nature gives you power,
 To bind his duty, 'tis with silver bonds:
 Command him, then, as you command your wild;
 He is no such a part of you, as are
 Your appetite, and Will, and those you should not will,
 But selfish love, and even 'tis patient to your reason--

Polydamas: It may be I have told you rough a way:
 Pardon me, my Leonidas, I know
 I lie as upon to the gods of passion,
 As the have done to every feeling thing;
 I will not force thee, now . . .
 (II, 306-07)

But, when Leonidas still refuses, Polydorus replies "Hence, to thy desert, / Thou'rt not my son" (II, 397). Reluctant by another to relent, Polydorus answers:

Then, for your sake,
I'll give him one day longer, to repent,
Not to deny: for my previous son flies
As mine, that cannot change. (II, 397)

Polydorus' rule is not a rule of reason but passion, and a rule of arbitrary will not genuine substance for absolute power.

When Polydorus learns that Pelageus loves Leonidas, he sees him as a person ready by rank to marry a prince, and concludes:

This is a little Marston, wisely born,
His uncle for a France his nearest kin.
And this, he laugh at her simplicity,
Not fit a prison there. (III, 319)

According to Polydorus' view, Pelageus is to be treated only as a toy, an amusement, and then laughed at, a doctrine of princely libertinism which, coming from the King, becomes the model for the realm.

Instead of a love which is a preference of one above all others, like the love of Leonidas and Pelageus, Polydorus proposes a love which is a matter of royal policy. Polydorus thus prefers his own will above the affections of those who serve him, as he says:

If from your hands,
You, Power, I shall this day receive a daughter,
Arguing, she is power, but, if a son,
That ~~Arguing's~~ love shall make him happy.
(II, 396)

His will directed by the courtesy of Leonides and Palmyra, Polydorus does not hesitate to command Palmyra's death. He put someone to death only for leaving contrary to a king's will alone; whereas the monarch is indifferent to all but himself and that which he desires without regard for the welfare of others or of the realm.

Nevertheless, until Leonides is manifested as the Father of Polydorus, Polydorus does in fact rule the Kingdom of Sicily, and he not only rules but succeeds in placing his stamp in such degree upon the people who serve him. This is not to say that Polydorus portrays Polydorus as responsible either for the problems he describes on the soil in Sicily, for he does not the terror of court life in which all who serve him must live. The catastrophe though provoked by Polydorus' court as unfolded at the opening of the play when Leonides sings a "Song the Princess Leonides had to learn" (I, 383):

1
 Why should a foolish marriage now
 Which long ago was made,
 Ought us to each other now
 When Passion is decay'd?
 We lov'd, and we lov'd, as long as we lov'd,
 Till our love was lov'd not as we lov'd;
 Now our marriage is dead, when the Princess is dead,
 'Twas Passion first made it so true.
 (I, 383)

This first stanza, like the second one which purports something to the same effect, is argumentative, and the argument collapses because in the opinion of the passions. It is the pleasure to be derived from the fulfillment of passion which is asserted as the

whole purpose of marriage) and when passion declines between two people, there are yet further "Pleasures for a Friend" (Scene II). The song is thus an argument for liberalism, criticizes the sanctity of marriage, and makes pleasure about the purpose of living.

The President switches remains a disappointed in employ her such and position at court in order to serve her private passions, illustrating the predominance of passion in human relations at court proposed by the song. Rejected by Leonides, who says that he cannot love at the King's bidding, switches first gradually desires herself, saying to Polydamas:

Great God, I hardly know you, make not up
The cause of your displeasure: I should
Have seen this, for I know you, he was despised
He wanted a desire of being great,
By making him [Leonides] unhappy. (II, 307)

But, later, when Leonides is no longer considered ruins her in making a claim, switches comes to her, overwhelmed by her passion, and attempts to employ Leonides' misfortune in order to win him from Polydamas, saying:

Wider he is, and I must speak, of this,
And yet 'tis death to speak, yet he must know
I have a passion for him. (IV, 330)

and after being unable for about 1000 Leonides of her passion, she finally switches:

Oppressed by life and fortune, you are what,
Thank, and think well, what I can do to serve you.
(IV, 330)

and when Leonides asks only that switches help him to see and speak with Polydamas, switches concludes:

Must any other thing be possible
So desirable, she can serve your wishes
In this almost (IV, 208)

For the moment, possible substitution Antithese's choice and better judgment, and she is willing to employ her "Fortune" in the service of her "Wishes" for Laurence is order to win him from Polydore. Possible rather than certainly rules the relationship of man and woman in Antithese's feeling at this time.

Possible, along with the others in the satirist, comes under the wing of the libertine philosophy of Polydore's court. When Possible and Polydore encounter at the beginning of the play, Polydore immediately declares himself to be passionately in love with her, he puts it this way.

. . . let us wait on you for two or three days together, and you shall have all I have talent of extraordinary, be other Countrymen; And one thing which I never saw till I saw none, than he, a Lady of a better color, better face, and better wit, than any I have seen abroad. And, after this, if I should not declare my self most passionately in love with you, I should have less wit than yet you think I have. (I, 200)

Polydore's "wit" is placed at the service of possible in order to win the favor of a sophisticated court lady, and certainly in her repulsive reveals herself as the equal in intelligence and wit of the more abandoned court ladies abroad.

A very plain, and pretty Declaration. I see, Sir, you have been travelling in Spain -- ITALY, or some of the best Countries, where are come to the point of civility. But are you sure there are not words of civility? For I would not give my poor hours as civility is common against me, that I might'd it too easily, and thus could not bring it off. (I, 200)

Polydore's answer is intent to allow her doubts as to his serious-
ness.

Your heart may trust its word with no safety, I shall
use it only slightly while it rings, and never trust it
more, without first warning to provide for itself:

[I, 204]

Belated that evening has my looking finding for the night, they
agree to an affair proposed to last for ten days and ten nights.

This may seem an easy and agreeable way of life, but it
involves certain difficulties. The next obvious difficulty is
that it may be dangerous, a man who sports with another's wife
and hence must be careless of his own safety. As Falstaff says
of his affair with Margalo:

... if it lead me down some little inconveniences,
as jailment, and death, and death, and no death, yet
which must have in in the end, fortune do the worst
and worst mortally. [I, 207]

Justice would of making love a kind of sport in that it involves
contempt for those who are to be deceived; as Rhodophil remarks:

I begin to hate this Falstaff, because he is in many
my pleasure get back with his I dare not, for fear of
being quite excluded from her company: 'I'm a hard man
when a man goes on by his sword to his kitchen but 'tis
at worst but using him like a pair of heavy boots in a
dirty journey; and I have had's him all day, I'll
give him off at night. [II, 226]

The only in friendship impaired and personal safety risked
(Rhodophil and Falstaff finally come to the point of a
duel), but the danger of the lives of the courtiers by passion
alone leads to murder, a murder that destroys their happiness.
Rhodophil has been married in marriage for "about three years"
[I, 208], and he describes their relationship thus:

Ask those, who have been in a strong passion two years together, what's the sport. . . . All that I know of her profusions now, is only by hearsay, I remember indeed, that about two years ago I lov'd her passionately, but those golden days are gone. Philosophy But I lov'd her a whole half year, 'twas the natural term of my mistress, and when in my commission I could have held out another quarter but then the world began to laugh at me, and a certain shame of being out of fashion, seiz'd me. At last, we arriv'd at that point, that there was nothing left to us to make us new to our mistress: yet still I set a good face upon the matter, and an infinite store of her before company, but, when we was alone, we walk like Lillies in a room, she one way, and I another, and we live with our backs to each other as the dancers, as all the fashions of good mode are only invented to keep husbands and wife sufficiently asunder. ([1, 264])

The remedy suggested by Philosophy is to get a "mistress":

The truth is, your disease is very dangerous; but, though you cannot be cur'd, you may be patch'd up a little, you must get you a mistress. Philosophy That, indeed, in living upon credit, but, as that we now fail, you must supply it with another. You're like a Quaker, who has lost his religion; yet, as cheap that, you have invent'd the advantages of Play, and can swear in love upon't. ([2, 265])

Dryden has here depicted a kind of love which is a living, entirely "upon credit." The "natural term" of love is unlimited by the period in which one can derive pleasure from a "mistress." The "golden days" are those of a love whose pleasures are only just tasted, and when the first excited passion is spent there is nothing to replace it but another passion. Such a view of love, one which identifies love exclusively with its beginnings, is indeed a desperate disease, one which will not be cured by an endless parade of mistresses, and the red thread can only be frustration rather than fulfillment. As Philosophy remarks to Sordanius:

Father, *Shiklun*, why do we quarrel that a-dog? But this is not a kind of *Heavenly* life, and does not answer the rule of marriage— (III, 313)

Polydorus, too, has the longing for something more than the first unimpeded satisfaction of his lust for power to determine his child. But his insistence that his child be strictly subordinated to his royal and paternal will blocks the development of a loving relationship between himself and the child he requires. Polydorus becomes alienated from Lancelot when the latter opposes his "liking" (II, 306) to the King's "pleasure" (II, 308). The King's "pleasure" determines his attitude toward persons, for despite the fact that Polydorus does not initially believe Lancelot to be his child, he nevertheless tells her "sweat [something] (I, 387) so long as she pleases him, but when she does not please him she is only a "little *Merlin*" (III, 348) to be disposed of at will.

The same self-demeaning and lack of respect for others in any relationship marks the lovers of the courtiers. When another person does not please one of them they degrade that person with an appellation such as "out of fashion" or "old." It is not only, as Rhodophil explains to Polydorus, that courtesy in marriage is "out of fashion" at court, but, as Polydorus responds, "O, now I have found it, you dislike her [Lancelot] for no other reason, but because she's your wife" (I, 385). The use of appellations such as "wife," "husband," "*Merlin*," and "*trick*" serve to make in haste the persons, directing them as displeasing objects who no longer satisfy the "pleasures" of self. Rhodophil's recognition of Lancelot as young,

gay and beautiful scenes outweigh the oppression of the fact that she is his "wife" and binds him in her illicit possession of pleasure. Pleasure seeking, for King and Gertrude, thus leads to the employment of others simply as objects of parents' gratification; this selfishness breeds against a healthy of relationships between persons. Thus Polonius and Hamlet, although they maintain a surface of camaraderie, become conventionalized "strains."

The problem of being "husband" and "wife" is highlighted by the "good form" which Hamlet and Gertrude put upon their marriage before the Lady arrives at the beginning of Act III. The supposition of actual admission is couched in the most self-respect terms: "Sweetest as should be with herself because Hamlet is late, and he is about to resign his commission rather than disappoint her. But it is all a facade, and, when the Lady arrives has departed, they turn selfishly, and about each other in such terms as "preaching him" and "shilliest husband" (III, III), frequently employing these hateful words. As "husband" and "wife," Hamlet and Gertrude find it impossible to keep up the pitch of intimacy that marked their first passion for each other, and finding the pleasure of their first "golden days" together to have waned, they are unable to make themselves "new" to each other, as Hamlet remarks to Gertrude:

I have forgot that all the fine words in the tongue, to help me out. But now there's none left but me to think up, my imagination is quite gone. (III, III)

Having looked upon each other as nothing but objects of passion, they have not learned to respect each other as persons of worth.

Byrones thus demonstrates that the Libertine attitude, in destroying the freedom and happiness of marriage, is anti-social.

The loss of human dignity resulting from unregulated passion is underlined by Byron as Rhodophil and Polidoro go to the Masquerade Ball. Polidoro remarks:

Wear with your artless habits, and feign'd voices, do
you know not and I know you! whether we move and talk
just like an easy even-grown Puppets

Rhodophil. Masquerade is only Vice-masque imperson'd, a
heightning of the same fashion.

Polidoro. No, Masquerade is Vice-masque in disguise, and
I like it the better for'to face, with a Vice-masque, we
deal ourselves into masquerade, for the sake of an eye
that glances . . . but in Masquerade there is nothing to
be known, she's all eyes, complexion, and the wild dissolute
brags about, and tells all let kissing the wild Indians and
Belgians, without the vile consideration of safety to his
person, or of beauty, or advancement in his station.

[IX, 114-12]

all that distinguishes a person and gives him value is herein lost, and man's truth back toward the savage state. In the words of Rhodophil, "to go unknown, is the next degree of going invisible" (IX, 121). Not only is human dignity and individuality lost in becoming merely a revving appetite seeking a debauched object, but the very sense of personal welfare suffers, and such basic considerations as "safety" and "advancement" are abandoned. Libertinism has become not merely debauchery but the destruction of self-interest.

Polidoro, himself, is witness to how one best interests is King and father in his treatment of Lorenzo and Polignot, and when he orders the execution of Polignot or drives Lorenzo from

ought to show a cruel selfishness. The selfishness of the courtiers also approaches cruelty, as when Theophrast says to Basilides:

My comfort be, there are not immortal, and when that blessed, that divine day comes, of thy departure, I'm resolv'd I'll make one half-day more in the stomach, for thy sake. (III, 343)

The masquerade of love has served to cover the complete absence of love.

The idea of masquerade is central to the play and serves to pull together much of its significance. The friendship of Theophrast and Palamede becomes a masquerade when they become rivals. The marriage of Theophrast and Corbelia is, as we have just seen, a masquerade, and the love which they express for each other before others is false, a ruse (III, 323) acted out to deceive others. The notion of masquerade before the divine is a masquerade of intentions in which, all being guilty, none goes unscathed. The service of Theophrast and Palamede to King Poliphontes is only a show of loyalty, for they are really concerned only with their own affairs and take no thought for the affairs of state. Agrippa's loyalty to Poliphontes is a masquerade by which he seeks his own ends. Basilides's displacement to Lacedaemon is a masquerade by which she seeks to gain him for herself. Poliphontes is a masquerade king, ruling for his own pleasure rather than for the welfare of his people, he desires his followers to love masquerade life in his service because he has in himself nothing that moves his followers to serve him except the naked ambition of power.

Polydorus kills Leonidas to save Argalious not because Argalious is worthy of love, but because the King loves him, or says that he does, being obliged to Argalious's father. But to love an unworthy person simply because you are obliged to is a usurpation of love. Polydorus is a usurper of love also because the Prince Thersites is the rightful ruler, and Polydorus can be said to rule only falsely in his stead. When Leonidas is revealed as the true Prince, Polydorus is accused by Argalious to kill him, thus violating a divine rule which he attempts to keep hidden by planning his criminal usurpation in disguise.

The lack of perpetual usurpation at Polydorus' court is revealed by Isydon to exist indocratically thus in the characterization of Melantha, a town-lady who seeks recognition at court. In her relentless pursuit of the approval of persons in high place, Melantha epitomizes the person who attempts to act without the purposes of self-satisfaction without regard for their persons themselves. She is thus the soul of individualism turned selfish, while selfishly seeking their person. While Leonidas is recognized as the Prince, he is Melantha's true ideal, and she says of him to Demetrius:

O, my dear, I was just going to pay up devotion to you, I had not time this morning, for making up court to the King, and our new Prince - Well, never Melantha was so happy, and all that, as a young Prince; and he's the kindest person in the world to me, but he dies if he is not . . .

I'll tell you, my dear, the Prince took me by the hand, and pressed in his hug, because the King was dead, and the good was in me, and, as justice, made a thousand calamities, or let me die, my dear. [41, 200-03]

When, however, Læonides is not considered to be Polydamas' son, and is, therefore, no Prince, he is no longer an object fitting the attractions which can place Melantho upon a par with the ladies of the court. Then, Melantho says of him, addressing Palæpus, the new Prince:

Out upon him, how he looks, (Melant) now he's drest as Prince, he is the strangest figure of a man. How could I make that Cong. d'Amour to think him so? (R. Fall)

For Melantho, all is appearance, and she seeks to make her own lack of good nature by circumstance and the use of French words to conceal her repulsive self-interest.

The course of life at court is thus a replica of King Polydamas' arbitrary mode of rule, and the courtiers, even in their indifference to Polydamas, are seen to be selfish upon of their station. Their servileness and acceptance of his rule, for Polydamas of necessity must remove from his people his injurious quest for the love Prince. Mythen's reputation of ancient aristocratically portrays the moral climate within the Kingdom of Sardin. The alienation of women with their hidden selfishness from one group of selfish monarchs to another, each question pursuing his or her own exclusive ends, underlies the separation of persons and interests which characterizes the reign of a national usurper whose self-centered rule has alienated the loyalty of his subjects.

recognized as good and worthy of esteem. Love and esteem, the recognition of and desire for that which is good, are thus indissolubly linked--one becomes dubious without the other. For Leonidas and Palmyra, objects of love are not readily interchangeable, for another factor in the human equation is involved, and that is their conception of "nature." Leonidas represents the distinction which this "nature" places upon man's passions when he says to Polydamas:

...and the stars,
which have impos'd laws on us, like a fate,
why should not love be such, and fly asunder?
Ask why all sweeten cannot move all hearts;
For though there may
be such a ruin for delight, or for distrust,
There can be none for liking. [II, 106]

The love of Leonidas and Palmyra may undoubtedly represent a natural fact. Their love was a natural growth, as Palmyra says:

I cannot help my love,
I was so tender when I took the hint,
That now I grow that way. [III, 114]

Leonidas' reminiscence is also of a love natural in its inception, as he says to Palmyra:

When love (out of my heart passion) took,
I was so young, my soul was tenderer;
I cannot tell when first I thought you fair;
But such'd as love, kinship as mine. [II, 108]

The most "explicit" parts (II, 111) of the love of Leonidas and Palmyra are portrayed through the natural simile of a spider's web: the lover feels the briefest glance of his beloved as the spider feels the "tenderest touch" (II, 111) in any part of its web. Such a delicate awareness of the beloved values its object as more than

an object for the satisfaction of passions, and is an expression of tender sympathy. Learchus is deeply absorbed in this love: when he says to Androthe that his daughter wish is to see Palmyra, he puts it this way: "If I should ask of heav'n, / I have no other suit" (IV, 100). "Heav'n" is believed by Learchus to be benevolent toward a love natural and good.

The binding power of the natural is guaranteed by nature's service to the "Godhead," pulled from Polyphanta's mouth, Learchus reflects:

"The true, I am alone,
 He was the Godhead who he made the world,
 And better say'd himself, than serv'd by Nature.
 And yet I have a Soul
 Above this vulgar form. I would command,
 Love to do good, give largely to true merit;
 All that a King should do" (III, 123-24)

Duty and the love of the good and right express the duty of a king: the power of a king to "command" is the expression of moral authority, the king's duty. "Duty" often is in knowing and doing that which is right and good before nature and "the gods." When Polyphanta condemns Palmyra to death for daring to love Learchus in opposition to the King's pleasure, Learchus exclaims:

Look to me, Florry;
 And you, O Grief, look to my play;
 Keep me from saying that which misbecomes a son,
 But let me die before I see this done:
 (III, 130)

Misbehavior of a son to his father is violation of a natural duty, but Learchus cannot consent to murder when the object of his love, justice, Palmyra, is deserving of love and protection rather than destruction. Learchus, however, guarantees his word to his supposed

father and son to die with Polixenes, for the duties which express natural relationships are absolute; all else is chaotic self-will. It is the same law which Polixenes deems to be violated for her sake when she says: "Be not by lawless force opposed your Father" (II, 132). Leonides expresses his gross submission to natural obligations when, upon finding that he is not the son of Polixenes, he takes to Hieronymus and says:

I never shall forget what Nature says,
Nor be abus'd to pay it, through my Father
He was a King, I know his brow and honour,
And will deserving of a nobler son.
(III, 283)

The realm of natural laws and affections is left un-
challenged by Polixenes when he demands that Leonides "Absolve a
Father's vow" (II, 277) to another. But Leonides refuses to be
treated merely as an object of the pleasure of others, even of a
father. Affirming his dignity as a man, Leonides says, "even-
thing too I can equal" (II, 284). A man is not merely a man, but
a person having reason and desires of his own, his own love and
understanding of that which is just and right.

Polixenes, too, is caught between the demands of filial
obedience and his love for Leonides and cannot bring himself to
violate the duty which nature asks; so she says to Leonides when
he informs her of his plan to overthrow Polixenes:

In wishing this, you make me guilty too;
I therefore much dissuade what I know;
What Heaven bids you do, Heaven bids me pardon;
But kill me first, and then pursue your black intent.
(IV, 244)

It is "savage" and an understanding of permissible actions in pursuit of justice that are the rule and yardstick of right.

For Lancelot, the realm of nature and of "the gods" reveals a grandeur superior to that the human power and glory of man's making can be compared and measured. Fascinated with the court of Polydorus and his new role as Prince, Lancelot is not overwhelmed. When Polydorus bids Lancelot not to be "dazzled with the splendor, / And greatness of a court" (I, 284), Lancelot responds that "the 'court' with greater splendor:"

I need not this improvement.
I see first nothing but the gods,
and for this glory, after I have seen
The Camp of Heli spread wide above
In the lap of Heaven, the Court of Stars,
The Shining Morning, and the shining Noon,
What greater can I see? (I, 284)

Lancelot's intelligence, one which looks at the world with unclouded judgment, compares the works of man and divinity, revealing a man who is not easily carried away by impressive spectacles, or by the fascinations of life at court. As opposed to Lancelot's independence of judgment, the thinking of the courtiers is the unreflected expression the sophisticated manners of court life. The libertine fashion of Polydorus' court dominates the lives of the courtiers throughout most of the play. This libertine sophistication, the pervasive atmosphere, is that which beyond strikes as Marlowe as inhuman, and is the object of his satire.

An example of the rule of decorum at court is given when Lancelot is first presented to the Princess Annetta. He is expected by Polydorus to address himself to Annetta with the

some promptness and consciousness any libertine practices would see,
but Leonides declines, saying:

Nay, I am yet too young to be a Jouster;
I should too much betray my ignorance,
And want of breeding, to so fair a lady.
[II, 383]

Agathia, of course, does not know of Leonides' love for Polixena and cannot understand his reluctance, but neither does she understand his genuine courtesy, taking his words rather as just another sophisticated deception. She responds:

Your language speaks you are bred up in Chaucer,
But in the manners of none living Court,
Where luxury and ease convert kind words,
To words that bind Virgins of their hearts.
[II, 385]

Leonides was, of course, not brought up in "Gower's," but raised by the faithful courtiers, Helican and Hermogenes, to have the manners and courtesy of a prince. Neither can he pretend to be a heartless deceiver of "tender Virgins." Leonides is not a libertine.

The attitudes of Leonides, Polixena, Helican and Hermogenes demonstrate care for each other and for that which is right. Hermogenes deceives Polixena throughout the play in order to protect the life of Leonides, the true prince and rightful heir to the throne, but his deception is also justified by the fact that Polixena's role is a masquerade of justice. When Polixena consents Polixena to death, he does so in those terms.

First is her head
There shall be plac'd a Player's painted Rapture,
And, on her head, a gilded Taperet crown,
Thus shall she go,

With all the boys attending on her Triumph:
 That done, to put them into a Boat,
 With bread and water ready for three days,
 So on the sea she shall be sent off;
 And who follows her, dies. (III, III)

This death is unavoidable incurred by Polixenes merely for daring to love Leontides in opposition to Polixenes' will against Leontides to die with his beloved.

When the design of Leontides, Hermogenes and Eubolus is overthrown the unjust rule of Polixenes is uncovered, the villain since since a spirit of willing sacrifice for each other. Eubolus and Hermogenes are ready to relinquish their old and "worthless lives" (v, III) for their prince, but Leontides finds that their "dear-bought bodies" (v, III) are not "fit subjects for a death" (v, III). His own youthful strength is better able to bear "pains" (v, III). Campanelus is, however, merged with the desire for justice, and the old courtiers see Leontides as the hope of a revival, and Leontides says of the captivity of his two aged women: "Oh whether do you busy innocents / If you have any justice, spare their lives" (v, III). Leontides' demand for justice for conspirators when he calls Hermogenes is a condemnation of Polixenes' rule. Leontides' willingness to sacrifice himself for Eubolus and Hermogenes, as for Polixenes, is thus both an expression of love and compassion and a protest against the unjust oppression of tyranny. The love and loyalty of these four characters lies within the circumstances and details of duty, the mode of life fashionable at Polixenes' court lies outside it.

IV

The movement of the play as from the kind of social relations represented by Polydorus' court to the kind of society postulated upon the values of Lancelotus, Palmyra, Eubolus and Menocypius; that is, from the established rule of Polydorus to the emergent one of Lancelotus-- this movement, in its moral significance, need not be considered as entire. For the lives of the courtiers in the underplot demonstrate only the frail beginnings of true love and action, and they never truly approximate the moral level of their new king and queen. The love of Lancelotus and Palmyra, although a model of tenderness and devotion, is not an exaggerated but a natural and attainable growth for persons which have not been hindered by the pressures of idealization; that is, their love is realistically conceived by Dumas as attainable by persons which have been refined by a virtuous and gentle upbringing and education. The "harshness" (18, 184) of Palmyra shines through her disguise as the respectable, but her "divinity" need not be considered as a romanticized ideal, but the expression of a character proper and even necessary for a Palmyra, a person who is to be an example of goodness for the realm.

The problems of the courtiers of the underplot lie opposite for the physical good overruled by sophisticated idealism-- Their passions seek a fulfillment wholly natural, but of a short duration. The adequate weight of this fulfillment is the organ, a satisfaction designed but brief, leading to submission. The organ is

apothecized at the height of the masquerade ball in the song about sinners and devils in which reason is invoked in the service of the fulfillment and repetition of sensual pleasure. This particular song transports a state of bacchic irresponsibility into the midst of a civilized banquet, leaving the innocents to speculation.

Leonidas, and Palmyre, too, have had their "golden days" (II, 304) of irresponsible innocence, but Leonidas recognizes the privileges and duties of mature responsibility, the tasks of a prince, which are to "command," "be just," and generously to reward "true merit" (III, 324). These responsibilities are serious, exact, and detachable. The "long list of former followers" (III, 323) gives him no pleasure, he would prefer to be alone once again with Palmyre, but his love is of a kind which can endure the eye of day without pretence, and does not become blind upon night and disguise. The acknowledgment of accepted duty thus marks some progress for the loss of golden indulgence, and makes the few hours of solitude and love more precious.

For the courtesans, the movement of change in their lives is from willing servitude to a society of strangers to progressing to themselves the possibility of finding satisfaction and happiness with their own wives, a change from libertinism to propriety. For Eudophil, Maurice, his wife, seems to be only a hind and a hindrance, and in Palmyre his prospective wife must be required to make to please his father, a father who might be used to disavow a dissolute son. Each man is hence to behold the

other while maintaining a show of friendship. Both are desirous to have a variety of practical objects, and are dissatisfied with only one, as Rhodophil comments: ". . . if I could put 'em [the good qualities of Deslaines] into three or four women, I should be content" (I, 187).

The women, however, do understand that such things as virtue and propriety matter, although they do not practice them; as Deslaines says to Palamède: "know, to thy utter confusion, that I am virtuous" (I, 187), and "however I invade on propriety! My servant you are surely worth you are happy'd" (I, 187). Rhodophil is aware that he and Deslaines are living "a kind of Methodist life," that "does not answer the ends of marriage" (III, 113). But although they understand something of virtue and propriety, and vaguely feel that marriage should hold something more than it does for them, they do not know what true love is; as Palamède says of "disparaging" (IV, 101): ". . . It must be the revelation of a woman, it has as much of subtilty and love as it" (IV, 101). The "love" spoken of here is not merely another kind of love than that of Louison and Palamès, it is no love at all, but "false-compassion to distress" in which the identity and health of the object are alike unknown.

The attempt of the women to escape their way out of their diffinition and along the available dissatisfactions of their lives does not culminate in a satisfying success. After numerous attempts to escape the frame of ill-fated passion have failed, Palamède and Deslaines agree that it may better not to have escaped

each other. However, as they are concluding no longer to regard each other as proper objects of desire, Woodstock comes upon them and the two men retreat with intent of attempting to deluge each other's words. Anonimous intends to challenge, and the two men are ready to draw their swords against each other. The combat is avoided, but jealousy has been increased and made of a source of personal honor. The courtiers have taken a step, however foolish, towards gaining some self-respect.

But the evidence does not indicate any far-reaching change in the tenor of the courtiers' lives. The part of propriety which the courtiers establish is made in language far too flippant and ready to indicate that a serious reformation has taken place. After considering a variety of possible methods for establishing a husband-and-wife-swinging society, Woodstock concludes:

Thus I think, Palenore, we had as good make a firm league, not to invade each other's propriety: [V, 386]

Palenore concurs:

Content, my I-- From henceforth let all notes of baseness cease between us; and that in the usual form of friendship, as well by hen as by Lord, and in French manners: [V, 386]

But this society has not much chance of being observed in perpetuity.

But Palenore adds a proviso:

I will add but one proviso, that who ever breaks the league, either by hen threat, or by neglect of hen, with the women shall revenge themselves, by the help of the other party: [V, 386]

so much for "friendship." If the courtiers' reason has gained a contrary ascendancy over their passions, it has not yet been laid

at the feet of a low slave with recognition or propriety, a low which itself is the giver of status. Belantia's promise to give herself to Palamido without any reserve can be appreciated with the same acceptance. For, immediately following her promise, she tells Palamido to "wrap [her] in a garment, till I incorporate myself with the Palamido" (V, 352). She has not for a moment relinquished her Amazonian pursuit of the pursuit of the quest.

The achievement of the courtesans, specifically of Rhodopha, Palamido and Desdina, is that by the employment of genital means upon their own experience of "love" they have deduced empirically that domestic propriety is a more desirable relation to their position as civilized members of society than seduction. They have also recognized that they should have a greater value for their value than they have had in the past; as Rhodopha says to Desdina, "Palamido, has said, and of his lover's son, there's something more in ye than I have found" (V, 353). And Palamido concludes: "There's an argument for us in love Belantia, for he has lov'd her, and he has risk't her" (V, 353). But what will they find in this rather empty of lasting interest? It would seem that they have not developed enough as moral beings to be worthy of such a lasting regard as that which exists between these "two virgins" (I, 354), Loredana and Palmyra. Let's see their own devices, the courtesans must inevitably give away of one another and then their partners will seek a fresh object of attraction. The love of the courtesans is thus less than half the object of the wild love of Loredana and Palmyra. The love of Loredana and

Palmas, however, is an uncommitted love, having all the glow of married passion. No question can be given that if they were to live for each other alone, without the duties and responsibilities of public service, that their passion for each other would not at length become exhausted, however they might continue in a mutual and tender union. Man in society, for Palmas, seems to need more in his living than love alone.

The main achievement of the couriers, Rhodophil and Palmas, is not a new attitude toward woman but a sense of loyal duty; that is, a consciousness of service, of responsibility, a sense of having truly merited the praise and confidence of their Prince. While in the service of Ferdinand, Rhodophil performed his duties as command, but not out of any sense of loyalty to those whom he served. When Amalthea approaches Rhodophil dis-
 tressed about the growing animosity between Leonidas and her brother, Leopoldo, she says: "if a quarrel should arise between the Prince [Leonidas] and his [Leopoldo], I mean most sincerely on both sides" (II, 208). Rhodophil answers: "There shall be nothing coming to us, Madam, is prevented as well as consequence" (II, 208). But Rhodophil says, he does nothing to show that he has any inclination of honoring his promise; instead he goes about his own affairs his pursuit of Melantea, his quarreling with Desdemon, and his unresponsibility.

Rhodophil shows further lack of responsibility when, having decided to attend the royal masquerade ball, the celebrated courtiers, after some deliberation in the vicinia, and up to be

winning-lost. There they are found by a messenger, who announces to Rhodophil.

Sir, the King has instant business with you.
I saw the Guard drawn up by your Lieutenant.
Before the Palace-gate, ready to march.
[IX, 342]

Rhodophil responds: "You somewhat mislead; say that I am coming"
[IX, 343]. Going reluctantly to obey Polydorus' summons, Rhodophil remarks: "I'll fight in mere revenge, and wreck my passion / On
all that spoil this happy marriage" [IX, 343]. Joining
Rhodophil, Palamides remarks:

I've seen you fight in a good quarrel:
Against my pretious Bellona, and the Law,
But a kind mirror is the good old cause.
[IX, 343]

Neither man, of course, has any idea what he is going to fight for, because Polydorus does not inform his men concerning their motives, does not, in fact, even try to distract them about matters concerning their motives, but orders them about like puppets. Polydorus' men lack loyalty, for they do not know of what which they are ordered to perform is right, or even what it is about at all.

Now differently Palamides and Rhodophil accepted the goddess's plan that they rescue their true prince, Lamondus, from death. She wakes to them and explains:

Oh, gentlemen, if you have loyalty,
On courage, show it now loyal men
Strike on the sudden down his guards, and snatching
A sword from one, his back against the scaffold,
Manly defend himself, and come along
We in our long last time, stand for this moment,
But if your valour help not, then for none.
Two of his guards, mov'd by the force of virtue,
Are turn'd for him, and there they stand as they
Agreed on first of love. [V, 358]

Rhodophil answers:

Hush, no more!
We leave none of ourselves, of my daughter,
We give the faithful to the better cause:
[To Palamides] You'll reward us?

Palamides: He die with you! no subject e'er can sell
A nobler fate, than at his sovereign's feet.
[R, 118]

At last, Rhodophil and Palamides learn what they are fighting for, and the appeal to their consciences is addressed not in poppetry, but to one having the potentiality for loyalty and courage.

The appeal by Amalthea to the true nature of Rhodophil and Palamides is that which brings together the "two systems" of Marriage as in Rome. When the two men rush to the assistance of their friend, and afford his rescue and the capture of Polydamas and Amalthea, the rift in the society of the kingdom, the gulf separating the ruler from the ruled, is closed. Amalthea's appeal is no longer based upon her private feelings, whether or not she is personally made miserable by an unending wrong; rather her appeal is based upon the "sacred of virtue," the sense of justice and public welfare of these men. The just cause of saving Amalthea gives them something to fight for, something for which it is worth risking their lives. Rhodophil suddenly finds himself an "example" to others, and, as such an example, he has experienced true self-respect, a sense of personal worth, the dignity of knowing that he has saved "innocence" and contributed unshakably to the life of the nation. Rhodophil and Palamides have the joy of hearing themselves called "brave friends" (R, 125) by their

Prison, and bear him publicly witness to their "loyalty and valour" (V, 328). They are also prepared to stand around, Leonidas says: "I want to show, that station's subjects, / Like you, dare speak, a King, like you, dare give" (V, 329). Desdemona answers, "You will be black, we have discovered an illdeed" (V, 330), and Polonius adds: "And yet I cannot see how it should hurt" (V, 331). The deservings continue: they now themselves stand witness, and join Leonidas, Polonius, Salinius and Montaigne under the banner of duty and justice in a cause for which they have risked all.

The personal life of the individual in civil society is thus to be seen as it can with his public role. Personal dignity and worth is dependent upon the kind of contribution that the individual makes to the welfare of his society. Macbeth's hostile quest for the approval of her superiors in social rank is seen to be a futile quest, and ultimately her superiors only disdainfully tolerate her false flattery and obsequiousness. In Polonius and the Lady Ardenia amid the passage of Leonidas as witness to that Polonius will tell Leonidas that she is forever his, they are rewarded by Macbeth: "Ardenia remains of Helandis" "An experienced Lady, Madam, very rich indeed of being known to your Highness" (V, 335). Macbeth, like the others, must find her personal worth and dignity in making a contribution to society rather than in being a parasite upon it. She may then be known for her worth rather than for her imperfections.

V

The added perspective upon the society of the Kingdom of Sicyon is, of course, Polydorus. His arbitrary and restrictive methods of pursuing his private designs as King form the model for the bad behavior of his followers. If loyalty and justice are to be restored to the Kingdom, Polydorus must be dethroned. When Polydorus and his co-conspirator, Argalonus, have been successfully deposed, and the just and rightful prince, Leonidas, chosen, the kingdom has been rescued from its evil government, and the whole design of the play has been accomplished. The announcement of the play's ending denotes a further statement of the play as a whole and meaningful design; that is, as a union of form and content. Heritage Academy deals with those fulfillments which are appropriate to man in social society, that is, in a play chiefly about man's social aspirations. The position of Polydorus at the end of the play illustrates the play's characteristic fulfillments within its limitation of subject.

No longer a king, Polydorus' social role is reduced to that of a father. It is a role appropriate to Polydorus, for, from the beginning of the play, Polydorus possessed a desire to discover his child. He is surprised when he believes that Leonidas is his son, and later when he discovers that Polyes is his daughter, he is moved to tears because of his disappointment of her. When Polydorus no longer believes Leonidas to be his son, he still maintains Leonidas' savings and independence of speech, revealing that

Polydorus is not altogether representative of human worth and dignity when Leonides is revealed as a negative hero. Polydorus perceives and affirms these human values which Leonides so clearly subverts,"he says,

O, had I known you could have been this King,
 When God-like, great and good, I should have wish'd
 I have been dispos'd before, 'tis now I live,
 And now that might; now all my joys like pain;
 Death's with yours, and undisturb'd by conscience.
 (V, 108)

Polydorus' words are reminiscent of those he spoke at the beginning of the marketplace trial:

Myself would'st will to punish him [Leonides],
 as he, I have not what,
 Of greatness in his looks, and of high fate,
 That almost were my; had I lost my daughter,
 She hourly were as for him, and I wish'd
 Not right it when I had made Leonides to be.
 But now, the wicked's home up mine, this night,
 As least take leave, and find me on my pillow,
 (IV, 136)

Polydorus is revealed as a man weary of the "game" of rule, who longs heavily upon the wishfulness and control of Leonides. He recognizes the superiority of Leonides, and is reluctant to continue to attempt to force his will upon his child, Polydorus. He is a man burdened by responsibility, who pines for what.

Polydorus finds his rest and a peace in finally appropriate to himself, when he is honored as a father, Leonides says

You are Polydorus's father, and as such
 Though not a King, shall have obedience paid
 From him who is our Father, so that now,
 All injuries forget, and sleep you'd. (V, 109)

Leonides then calls Polydorus' blessing as a father upon his marriage with Polydorus, which Polydorus gladly bestows.

The representations of independence and purpose made by Leonidas in the course of the play are those appropriate to a noble man living in the natural setting of the world, and the powers that rule it. Upon finding that Leonidas is not his son, Polonius instructs him and gives him his sword. Leonidas employs his liberty to approve his duty to both father and king, the authorities to whom he owes natural and civic obedience. When Polonius offers Leonidas "a large pension" (III, 581), Leonidas answers,

You are all great and happy in your gifts;
But at the Heavens's love I lay 'em down.
Should I take riches from you, it would seem
As I did want a need to live that poverty
To which the gods design'd up humble birth;
And should I take your treasure without merit,
It would appear, I wanted more storage
To keep 'em in your service, than to spend
(III, 583)

The "merit" which Leonidas seeks is to be earned by the use of his "sword." His attitude transcends the "merit" of a servant of civil government; the "merit" is done in defense of the realm, and in the preservation of peace, order and justice within its borders. Rejecting opulence, Leonidas stands for the social good, his self-respect and pride become translated without loss into the theme of social welfare.

At the play's end, Leonidas' personal joy and fulfillment is also the good of the kingdom, Leonidas says: "Beyond my crown, I have not joy as others; / To give that crown to her whom I adore" (V, 561). In seeking himself in the returned Polonius, Leonidas is bestowing a virtuous queen upon the realm, promising a happy and just reign. Polonius's sense of right and duty with

support and reinforce that of Lucinda; their sense of what is fitting for persons in their position to do and my skill insure an atmosphere of respect and dignity in the court circle, as their open and frank politeness and liberality will tend to insure the willing acceptance and participation of the best public servants.

The happiness of Lucinda and Paley, the reconciliation of Paley with a more but respected social status, the restoration of Amelia, the improvement of England, and the service of the country, all serve the public good, and produce the unity, harmony, and prosperity of the realm. The unity of subject, expressed by the play's convergent scenes, leading to a final, good ending, is expressed throughout the play's whole design: its form and substance are one.

The play is a comedy, not only because of certain elements and values, but because of the nature of its subject, a subject whose characteristic limitations are rigorously maintained. For example, concerning the life after death, Lucinda says to Paley:

I wish first,
That death which could deny the body here,
To take of love, would be a happy thing.
(IV, 343)

The idea that souls after death continue their earthly loves, and that desires of fulfillment on earth may have continuing effects after death, does not represent revealed religious knowledge, but is an extrapolation from man's natural confidence in his mortal state.

The idea of human destiny, its direction and purpose, is also posed within the parable of natural fulfillment as Leontides says to Poliphem:

Fortune, when more his net the ballance right
 First, equal'd us, is heavier, mine, is brought.
 Both of us have so long, like Quixotero, throng'd,
 That Fate seems round, and gives to each his due;
 As Fate is equal, so my Fate appears
 Tell us, at least, what I must hope, or fear.
 (IV, 342-45)

"Fortune" and "Fate" represent the consequences of a providence in human life, an ordering of the affairs of men according to a propriety of destiny. Each gets that which is appropriate to himself. Many of the characters in the comic plot had expressed awareness of a providence in their lives. Leontides spoke of the justice of "Heaven" in punishing Poliphemus by granting his desires. Poliphemus spoke of being punished for his crimes by just "Gods," who have given him a rebellious son. Leontides asked the "Gods" to look to his "Piercy." The "Gods" thus are understood as involved in man's moral concerns.

Now, however, more of his own will and sense of purpose to the "ballance," receiving his own he gives. For Poliphem, duty and virtue are the determinants of man's worth:

How all my passions are bound,
 I may be faithful, and yet my love.
 Virtue, and patience, have at length answer'd
 The knots which Fortune ty'd- (V, 345)

It is in duty that is the chief benefactor of human worth, yet it is love that is man's greatest fulfillment, as Leontides says, "Ours is a kind, but Love's a real thing" (IV, 343). The love of

which Ibsen speaks is that between man and woman, but the play includes the love of parent and child and the sacrificial love of good persons for each other. All that is missing is a direct love for God himself. Ibsen recognizes a lack in the relationship between man and God when he surmises that God, the creator, is not well served by the nature which he has created. The separation of man from his creator is a separation which drives revelation far out as yet consciously bridged.

Marriage and love together represent the fulfillment of the individual within the bounds of social propriety and order, and the achievement of man's earthly welfare. This bringing into focus of man's social life is expressed in the convergence of the "two authors" of the play. The play concludes with the moral and social setting of the true King with his subjects. The play's subject thus does not avoid delayed social fulfillment into the realm of specifically religious redemption or spiritual exaltation in the divine. Such are the limits of the comic order for this play. The play's action emerges as an already specified historical time. The religious views of Ibsen and Paludan are thus defined from an episcopal tradition but represent an advanced individual rather supervised by clerical and "the gods," while the language employed are those of the contemporary Christian world. The play thus presents essentially universal and universal problems of man's earthly existence, and epitomizes their successful conclusion. The comic world of Marriage and Love is not a

world in which everyone is happy, but not in which everyone has
and can know his place within the natural social orders needed
to satisfy man's needs and desires.

CHAPTER II

THE SPANISH PLAY

I

Byron's fragmentary, The Spanish Play (1800), presents the question with another problem of understanding the way in which complementary systems form a harmonious design within the limitations of subject. The problem is not, however, solely one of comprehending the play as form expressive of the difference of two plays, but rather as a total form made up of the separate designs of many individual players, each of whom undertakes a design of his own within the context of a single event, an event which may be defined as the restoration of order and justice in the Kingdom of Arragon.

The designs which the players undertake are peculiar to each of the individual characters, and yet each part significantly affects the lives and designs of the other players, and creates repercussions in the total pattern of event. The characters thus "play off" each other as each attempts to effect his own purposes by outmaneuvering the others, or defend himself against their moves. In a world which knows a charter for the conflicting strategies, desires and purposes of a number of players, each designing for his own ends, the total picture of events must

be calculable by the individual players. Like poker players, each player holds his own cards and must guess at the hands held by the other players. But the game lacks the definiteness of usual rules, for each player in the game of life may be following rules of his own, rules which may be unknown to his competitors. A basic question must be asked: Are the players acting in a theater which has a continuous conversation, or do the players inhabit a conceptual world in which the only ruling concern is that of their own survival and personal advantage? The answer to this question must be given by showing that the events of the play take place in a specifically Christian context. This context affects the rules of the players by defining their actions even against the rules of expediency. Christian morality and strategy stand in judgment upon the rules which the characters follow in schematizing their strategies.

If The Spanish Tragedy reveals an essentially Christian context, that context can be expressed explicitly in the significance of actions, in the great patterns of the play's overall design, chiefly in the consciousness of the characters, or in any or all of these domains. If the characters are themselves aware of the Christian mode of life and the moral and doctrinal implications, they must apply some kind of Christian standard in their judgment of their actions. Such consciousness of a thoroughly Christian mode of life may be argued to be surely in many groups of literate Elizabethans which are observed here. It is the neglect that is the keeping of standards of conduct, or at simply applied

inferentially by the author. However, if the characters can be shown to take such standards seriously, and if their lives are affected by them, the conclusion that the play is seriously Christian cannot be avoided.

Tortimer places the circumstances of his life in a Christian context when he says,

Good heav'n, who gave you as a woman's hand,
And crested it with those Phoenix plumes?
Why gave you me Delia's of such talent,
And took a Span to group 'em? Shall my lot
My sweet over-busy soul be mated?
In this's Eternal Silence? (II, 144)

Tortimer's discomfort with his destiny is not, however, a discomfort which he is willing to endure, for his triumph over the Moon has given him an opportunity actively to seek the love of Queen Isabella, and Tortimer is not unsuccessful in winning that love. Tortimer does appear to believe that his intention to win the Queen's love is a legitimate quest, one which may be supported or win the approval of Heaven, for, when the Queen assures him of her pity and bids him hope, Tortimer exclaims:

She bids me hope, oh heav'n! she gives me
And yet still Heaven's approaching doom,
As lightning does the thunder! Take your wings
To angels to that court; and thou, my heart,
Bide here to entertain thy dining day- (II, 145)

Angels seem to play a considerable role in Tortimer's thinking, as the angelology of Thomas Heywood, Milton, and others does

¹Booth, 8. All references to the text of *The Spanish Tragedy* indicate this edition.

clear, angels were considered as agents of the divine will, serving an active supervisory role in human affairs. As Heywood wrote, the hierarchy of angels were "immortal, impassible, moving still, assisting man, themselves to God's will."² A special order of angels had the following function:

the third descends to have care of things hidden,
knowing good evil, and withholding them
that shall the rules of the divine Lawe angels.³

Heywood's work was printed in 1595 and offers the cumulative view as regarded for that period. Unlike the earlier writers and Milton, Heywood does not advocate for the angels a role of active intervention in human affairs, but, for Jerusalem, the angels' work seems to be in Heaven, or, in the earthly sphere, to be confined to work aiding with help and transport. The question arises: are Turpinson's references to "angels" merely poetic and high-spirited tropes which help to express his feelings, or does he seriously believe that he is being approved by divine agents in his quest for Queen Leonora? The answer must be found in Turpinson's interpretation of the events which make possible his attempt to win a queen's love. His attitude toward his opportunity must be carefully assessed.

His third encounter with Duke Brutus reveals Turpinson's attitude toward his victory and the trials which he expects from it. The news have been clings to the capital, and Turpinson has

²Thomas Heywood, The Hierarchie of the Heavens Angells, ed. W. Jackson, 1633, p. 174.

³Ibid., p. 174-75.

trilled the drums of Aragon, attacked the Moorish encampment by night, and slaughtered them. His victory makes him the savior of Aragon, and John Bartrun, calculating to discover what reward Tortliemad seeks for such an achievement, offers him public honors and a statue for his victory. Tortliemad, however, reveals that he has not fought the battle in order to win fame for himself:

My Lord, I have no taste
Of popular applause, the solemn praise
Of worthy deeds, no championship as bludge,
Still scheming, and still without a quarry;
Deserving to choose, and knowing in the style
Of such success, but, starting with its side,
It leaves the chance to day. (I, 112)

If Tortliemad is about taking interest in public praise, it is because he is strength and unyielding before the winds of fortune, a man of honor:

You wrong me, if you think I'll sell my drop
FLORA'S blood white like for Fugitive. But let Heaven
Call for my blood, and since it into stream:
That Fortune takes again to my pursuit,
and let me hurt her through what will's hand,
In daily Fates, amidst the common race,
There will I be the first. (I, 112-23)

Two further statements of Tortliemad's reveal that he believes that fortune favors the man of honor:

A statue, for a battle kindly fought,
where Garkman and Bartrun make conquest; clasp
where Fortune would's not the Arm of Chance,
and weigh a random blow: 'That Fortune's work,
and Fortune takes the praise' (I, 122)

and:

Farther from these I, give no polished Mar's
Shall campaign's day, of these dates, look out
from you slaughter'd? But, that Flora of blood,
Have said my Fortune, where the Fate was lost.
(I, 124)

in the first of these statements Bertram's intention that it is "virtue" which becomes the "arms of chance." The purpose of "fortune" to Bertram's virtue was to give him the victory. The second statement is a double-barreled insult to Bertram, for in being "triple vanquish'd" by the Woods, Bertram has lost his "name." But by implication Bertram is telling Bertram that these defeats imply that Bertram is not a man of honor or virtue. Bertram has not achieved the form of "fortune." On the other hand, Bertram's worth is proven and his aspirations are justified.

The victory, however, was not an end in itself but only a means. Bertram fought for an opportunity to make known his love to the Queen. His opportunity achieved, Bertram is prepared to make the most of it. Assured by the Queen of sharing to love her, he explains:

And who cou'd dare to distrust his grief,
When that, for which he is accus'd and calld,
He hears about him still? my eyes comfort it,
My every motion speaks my heart aloud.
But oh, the madness of my high attempt
Spoke louder yet! and all together say,
I love and I despair. (II, 144)

Bertram's "madness" (II, 144) is to see the queen not as but above his aspirations that it is a madness to love her.

There is a pleasure even
In being mad, which none but madmen know;
Let me indulge it, let me give thee even!
And, think you are too great to be believ'd,
Be greater, greater yet, and be believ'd.
(II, 144)

The Queen is the sole object of his desire; when she pities him, he replies:

As I thus play'd I have liv'd enough
 Death, take me in this moment of my Joy;
 But when my Soul is play'd in long children,
 Spare this one Thought, let me remember *Prize*
 And so death'd, think all my life was *liv'd*.
 (II, 164)

Torresano is a soldier, a man experienced in the ways of combat, but he is new at love. He is ready to despise Leonora, a man who has failed the experienced test of the fortunes of battle, but he does not know how to judge the moral stature of the Queen. Leonora, like Bertius, is an heir of usurpation, the daughter of the usurper, but she has not yet demonstrated her character in action. Torresano spurs her forward with his mailed steed, and seduces her, but the rightful King of Arragon, Sanchez, lies in prison, and Leonora sits in his place. Leonora shows no indication that she will restore her lawful position in favor of Sanchez, but throughout her dialogue with Torresano ostentatiously affirms her lawful status. Torresano accepts her openly stated and affirms it, at least for the present. But Torresano is playing a double game in order to win the Queen's love, for he has not forgotten about Sanchez.

When Torresano has convinced himself that Leonora's love for him will succeed her pity "as lightning does the Thunder," he puts it up to the danger of Arragon's captive King, Sanchez, he heard of her success in saving the nation. Upon returning to Leonora, he is horrified to learn that she is plotting Sanchez's

death. He ponders the proposed exchange squarely in terms of Christian judgment:

Now, be your Joy as Earth, your Sorrow as Heaven,
O, spare this Death, this Death, this aged King,
And spare your Soul the Crime! (III, 144)

He seeks to turn Leontes from sin, and also to turn him toward pity: he is formulating his position as a righted ruler of Syracuse.

O, foolishness your Thoughtful
Should not see ever close, when his heavy Hand
Is striking in the Luck,
A little Sorrow, yet a little Sorrow,
And Nature drops her dew, without your Sin,
Like winter fruit, without a Winter Storm.
(III, 144)

But Thersites's desire has been for Leontes himself rather than an abolition for justice and equity is confirmed not only by the terms in which he rejects Hamlet's murder, but by his attitude throughout the play. For example, when he is confronted by the spirit Raymond, Thersites expresses the hostility which he has inherited from Leontes's love:

Empire, and Wealth, and all the things beside,
Are but the Tinsel and Trappings of his Love,
The constant, harshness, Treach of his Sex
In whose Persecution years could never be years,
And Joy no Choice were his Joy's ending
Bliss, Beliance, Language, and Death,
Will from each other, to each other move
To cross the various seasons of our Love,
And doubt you if such Love can make us happy?
(IV, 280-88)

Thersites is given voice in "an eternal lethargy of Love" (IV, 282). Nothing is here of the culture after power or glory, "Empire" is of little account. What is important is love for love's sake. Thersites has proposed for his future an earthly

paradise, and that paradise is not populated by angels and saints, as by the teaching of authority, but by humans.

Free from slavery, and believing that only the son of man and virtue deserves the Isle, Bernhardt sought to elude Lorenzo from his unflinching rival. His mission to the State was employed to gain access to the Queen and to appease Basche for permitting him to remain in prison. As long as his winning power gave, Bernhardt refused, for he believes in the virtue of man. Regarding himself the better man, he does not doubt that events will turn out as he desires. The sincerity of his submission to the "Isola" is seen from his joy in his success and joy seems genuine. He is unaware of risking any dire or terrible consequence on earth or afterward by seeking opportunity to win the object of his desire, for he believes Lorenzo to be simply the just reward which he has deserved. His desire and Basche's, he assumes, are at one; the "Isola" rejoice at the legitimate success of a man in achieving his earthly good.

II

Bernhardt is not alone in his quest for fulfillment. Although he feels that his own ambitions are justified, his own worth indefensible, and that Basche can be rescued without risk of dire result, he has, nevertheless, guessed that Lorenzo would resist his love and accede to his wishes. The Queen, however, has a will of her own, an inviolable duty on the right.

Personal profit, the Bitch of Love, is enough to cause Lancers to break not only the laws of men, but those of God. She must thus relieve her love through venial guilt. Her crime is, perhaps, made easier for Lancers by the fact that she has inherited the throne from her father, the usurper, but she is not the less aware that the guilt of Bando's death will be her own.

Her personal guilt is brought home to Lancers by Tenthred himself. Reminding her of "the last dreadful day" (111, 148), the day of divine judgment of the unjust, Tenthred says:

How will you Tremble, then, to stand expos'd,
And turn'd up on the rack of guilty Heaven
That must be doom'd for Murder, Wink or Nother.
That Group is plac'd apart from Common Crimes,
The Queen's themselves must smile, and show that Hand,
As far more black and more forgiv'n than they
(111, 148)

The vicarious pleasure Lancers's action finds in the context of Christian judgment, the sight of murder is disgusting. Lancers, aware of having intended to break divine laws, is frightened, and replies,

'His terrible, it shakes, it staggers me;
I know this Truth, but I receiv'd that Thought;
Each looks as none but fears a future stain;
And, when the most obdurate swear they do not,
Their trembling Hearts beg their bounding Forgiveness.
(111, 148)

But it is already too late, for even as the Queen arrests the order to stop Burtres from proceeding against Bando's life, Tenthred, her said sworn ally, the man that Burtres has instructed her to tell the Queen that the murder has been performed. The news of Bando's death is only a trick of Tenthred's, but

Tortlesound and Lammara assume the privilege to be true. Lammara's opportunity seems to have been better than.

She is disposed, however, not to experiment, but to make the best of her situation: Tortlesound's supposed death leaves the Queen in power and she intends to profit from the fact, for "fortune" seems to favor her designs. Tortlesound calls upon heaven for what is in fact an act of revenge, namely, to compensate its justice to reputable Lammara, who, as he says, only failed to hinder Bancho's murder, and intended to speak all of his "vengeance" (III, 343) upon Barina. But Lammara wants no part of Bancho's "vengeance" and says:

Slap that thought up,
'Tis done, and since 'tis done, 'tis past recall;
And since 'tis past recall, wilt be forgotten.
(III, 343)

Her standards are an abrogation of both divine and human justice, and she also has every intention of using her opportunity to dispose of TORTLE- SOUND by blaming him alone with Bancho's murder. TORTLE- SOUND joins the Queen in seeking 'bloody vengeance on that traitor's head' (III, 346), for 'love' is now without reach of immediate enjoyment, as Lammara explains:

Now and our persons, and begin our eyes
Love calls, up TORTLE- SOUND, though fate has rag'd
And call'd the day, yet love will rule the night.
The spirit'd stars have shed their beams down,
And now the peaceful Pioneers take their turn.
That good of BARINA's has remov'd all fears,
And now's no just occasion to reduce him,
What hinder's now, but that the help Pioneers
Shall join our mutual youth and then
This night, this happy night, be yours and mine--
(III, 348)

Samuel's supposed murder has served its purpose, and the advantage of events is to be seized. Private happiness is what Lescage seeks, and she has been and is willing to employ the advantage of her position in order to obtain it. She rationalizes her position as one subject to the alternations of the stars and planets. Personal responsibility, duty to God and man, are shirked in favor of immediate satisfaction, and, as long as an immediate counter-poise themselves, pleasure is the objective.

Terrificated, however, is not easy in his mind, for he says that he has a feeling, "as if this day were dated" (III, 144). Nevertheless, he says, "he is not / Fate shall not have the advantage of my love" (III, 144). Thus he joins Lescage in taking a fatalistic attitude toward events, and the while seeing himself as a "lion" who has seized with his jaws and taken the object of its hunger:

My Jaws are glowing, but still dull and gray;
The lion, though he sees the prey has set,
Not, pounce'd with raving hunger, scowls away,
Stare is the face of hunger all the day;
At night, with silent pleasure, quakes o'er his prey.
[III, 144]

He sees himself as becoming a part of a world of predatory division, a world in which men stalk about like beasts seeking to devour their hunger. It is a world of "hunger" in which men are "bells" for each other just as the Jews, and now Terrificated himself, are waiting to enter Berlin, and in so doing have fallen into Lescage's trap. By allowing Satcha to remain in prison while he pursued his purpose in gaining Lescage, Terrificated

yet such justice is the mark of love. Leonora followed him in this. Justice must not be paid.

III

Torrismood and Leonora cannot easily escape from the demands of justice so long as there is someone capable of demanding that justice be done. The designs of Torrismood and Leonora to secure their love ultimately prove successful, for together they unite the power of the throne with that of the ring. Against such a combination, Norwin has little hope of success.

The advent of Raymond, Norwin's friend Torrismood's cousin, in his private satisfaction, with "nothing further to desire" (IN, 180). But then Raymond disrupts Torrismood's commitment with the information that the "murdered" King Hamlet was Torrismood's father, overwhelming Torrismood with dismay:

If I am he, that son, that Torrismood,
The world will rise not as before a Wright
[yet never man believe he can be happy]
For when I thought my fortune most secure,
One fatal moment tore me from my joys.
And when two hearts were join'd by mutual love,
The sword of justice fell upon the knot,
And sever'd 'em for ever. [IN, 180]

And he goes on: "Th' usurper of my Father, my Friend's Soul, / The Murderer of my Father, is my Wife" (IN, 180).

Until Raymond's revelation, Torrismood, although deeply disturbed in his religious consciousness by Hamlet's supposed murder, was still able to rationalize his position in regard to

as Leonora, he accused, had caused Hamlet to be murdered for his sake, and for that great allegiance to her:

When from the Conquesters we hold our Lives,
We yield our souls to his Religion first that conquers,
For mutual benefit sake we seek this... (IV, 181)

Against this position Rapmund argues:

Why, can you think I was a foiled by Love,
Because he took as well by Justice Foully?
What, if he did not kill the ill he saw'd?
[and] I kill'd, by that, I would his Religion,
And so destroy his Mother? (IV, 181)

Leonora answers:

Not to maintain, but that 'twas wrong'd,
Which Titles commonly began by Power,
Which then were all and nothing else but Right;
So Power, which is now all in Tyranny,
Is right'd in the rest to true Succession;
That's in Primogeniture. (IV, 181)

Rapmund's demand for Justice does not change Leonora's point of view. Even after learning that Hamlet was his father, Leonora still defends her position. Rapmund states: "On these old words, I beg you, 'ere I die, / That I may see your Father's Death reveng'd" (IV, 181). And Leonora answers:

Why, 'tis the only business of my Life;
My Father's taught to recall the wrong,
And Fortune's hand to rectify. (IV, 181)

But Rapmund responds:

And not the Queen's, & she's the chief Offender!
Shall Justice turn her Eyes within your breast?
No, if she scape, you are your self the Tyrant,
And Murderer of your Person... (IV, 181)

Leonora comes finally to realize that he no longer holds his position from the Queen's preference, he himself is the true King, heir of the crown from Hamlet, and she is only the daughter's

daughter and can hold her position or remain unpunished only by her suffering. He is thus bereft of his ready-made reason for punishing Lamma. Justice demands her punishment, and Desdemond must be the judge. He must now attempt to protect Lamma, only because he loves her, or, loving her, must see her punished and be miserable himself. At the moment he can only lament, "Good night, / To what have you condemn'd me" (II, 283).

Raymond offers no hope of any alleviation of his predicament; indeed, he cannot. Raymond's view of evil is that it is ineliminable, nothing good can come from evil although some good can arise from its vigorous punishment, as he believes

I never may forgive a crime to Prolong,
For never can judge if Prolonged be TRUTH
But sin, who knows not sinners, should make Examples;
Which, like a Murrain-pox, must be root off,
To scourge the rest from Crime. (V, 183-88)

Raymond is, of course, right: sinners cannot be forgiven by the civil authorities even if the criminals happen to be sorry for having committed them. Nevertheless, Lamma reveals to Raymond an unmistakable longing for goodness:

Justice is the wealth which tyrants want;
I stand in need of one whose Glories may
Remove my Chains, ally me to his Power,
Dispel the Furies of my Fate on Earth,
Repose the Justice of the Heavens above,
(II, 179)

Admittedly, Lamma's attempt to acquire goodness through the opinionism of Desdemond is a mistaken one, for whatever Desdemond's virtues may be they are not her own. Yet she understands the moral gravity of her own position, which makes the longing

toward some form of moral goodness possible. And there is no desire on her part to further pursue a life of active crime, for the good which she sought, Torquemada, has been acquired.

To Raymond, however, no wrong can be felt toward the person who has done evil. That person is a villain to be annihilated. The evil-deed must be an object of active loathing, as he says to Torquemada:

Do you yet deem the cause of all your ills,
 Or, in the wrong (as mine she ought to be)
 Hunt villains in your sight than Devils and Adverses
 (IX, 384)

The real fact is, of course, that Torquemada still loves Isabella, and his dilemma highlights the position of man in a world where security can only be maintained by the active pursuit of justice. Torquemada has blundered into a situation from which he cannot hope to extricate himself happily. Now he must face Raymond's demand only because he is not a determinedly evil man.

Torquemada must also face the possible results of ignoring Raymond's demand. For Raymond speaks not only of the present but of the future. According to Raymond, "To suppress the Tyrant's Power and his Orbits," is to "get a Host of Tyrants / To be your Country's Curse in after Ages" (IX, 181). Isabella's crime must underline Raymond's judgment to Torquemada, showing the danger of creating a situation in which justice is set aside. The lawyer's unjust actions have caused an unrelenting chaos, creating the moral dilemma in which the queen, his daughter, seeks to profit from crime. The effect of Raymond's arguments upon Torquemada is

thus to drive him out of his self-satisfied enjoyment of his love, and reluctantly force him to face the moral issues which he has sought to avoid.)

IV

The final act of the play pivots on the enormous impact exerted upon the lives of Torrismont and Levenax by Raymond. If the influence of Raymond, ignorant that Randa is alive, does not effect the unraveling of the knot of the play's action, a result brought to pass by Randa's announcement that Randa is alive, the question naturally arises as to why Dryden chose to connect Randa so much of the final events of the play upon the interaction of Raymond and the two royal lovers? The answer to this question must be revealed by an examination of the reactions of Torrismont and Levenax to Raymond's continued demand for justice.

The initial reaction of Torrismont and Levenax to one of swordsmen approaching despair. Levenax is distraught at Torrismont's sudden breaking off of their romantic relations, and at his plotting and cruel deception. She accuses him of no longer loving her. When Torrismont explains, "You Heaven's curse, Randa, condemn your Famine" (V, 187), Levenax retorts:

Why hast thou thrust there is no Heaven for me,
 Squander, Death, Hell, have snatch'd up terror's seed:

 The Furies drive me from his willing State,
 He kills the innocent but unrepentant Son,
 Rave, barbarous man, the more we cease our love,
 The more we kill, and maul, and hell his anguish.
 Randa, Prison, Rapport, bid me but of Life;
 And my Death is welcome. (V, 203-204)

In response to this despairing outburst, Terrillwood gives her the paper which bears the information that he is Richard's son, words making the "Stars" (V, 128) see their unhappy destiny. Leonard examines the paper as a potential sentence of death, and goes out--

after Leonard and the army put down Raymond's rebellion, Raymond once again confronts Arragon's unhappy values and demands justice. Terrillwood concludes:

O Leonard! what can LEON do MORE
I have offered you all this to the winds
Combined Heaven and Earth to keep you mine
And yet at last that Tyrant, Justice! Oh--
(V, 129)

Leonard, however, is now calm, and appears resigned to living with Terrillwood and the throne. Saying, "Less is more to me" (V, 129),

the Queen continues:

NOW I complain not of the Powers above;
They made us a Woman's Image of Happiness,
and now'd not furnish out another soul:
Now, by your Stars, by Heavens, and Earth, and Sea,
By all my Fate is mine, I would, my Terrillwood,
That to have had you mine for one short day
Had cost me half my mighty name of Queen:
Say had you told me not. (V, 130)

In these words, Leonard has turned from despair to acceptance of her situation.

When Raymond still insists that Terrillwood must have her, she responds with defiance:

COWD Raymond!
Can he not punish me but he must have?
O, 'tis not Justice, but a brutal Rage,
Which makes him Offender's person with his crimes
I have enough to overwhelm you Queen,
To lose a Crown and Lewis in a day,
Let pity lead a Host when Rigour strays,
(V, 131)

In this Raymond is well answered, but, of course, as Raymond sees clearly, justice must not be obstructed. In this Leonard answers:

Hand-bruited man, I pardon my guilty deed,
But all my guilt was caus'd by too much love.
And I fear Justice's of England's sight
Does Anglin's death, giving her dy'd before.
"Twas Anglin's as my Power to take his life,
But Anglin's never could my conscience blind
Till Love had cast a mist before my Sight
And made me think his Death the only means
Which could rescue my Brother from Torturement.
(V, 174)

Her statement is an admission of guilt and a public confession.

Raymond weakens his argumentative position by demanding that Anglin's and Anglin's be "differ'd" (V, 174). Leonard accepts this, but not as a relinquishment from punishment, for to her the worst that can happen is to be parted from Anglin's:

The Soul and Body part not with such Pain
As I from you: but yet 'tis just, my Lord:
I am th' assassin of Heaven, the Heir of Death,
Your Subjects Detestation, and your Shame:
And therefore die this does upon my self.
(V, 185)

And she announces that she will call herself a "Christian" (V, 186).

Raymond is finally moved to tears by Leonard's depiction of her unhappy passage in the cloister, but Leonard's final statement, and this Anglin's "farewell" (V, 186). Anglin's, overwhelmed with emotion, clings to her, and refuses to let her go, but, as Raymond says, the "weak" (V, 186) of justice has captured Anglin's and he cannot escape.

The influence of Raymond thus has worked an extensive change in the two women. Leonard has moved from the position of

a plotter seeking to protect Torrismood and defend their love, while refusing to destroy Bertram, to an agreed position, confessing her guilt and self-condemned to exile as a feloness. She has earned judgment upon herself, and the judgment is final, for there appears no possibility of erasing her guilt. She has thus moved to the side of Justice, and her confidence and willingness to expose them set the stage for the announcement that Bertram lives, ending her self-betrayal and legal-moral abhorrence.

7

The climactic action of the main plot is performed by Bertram, who announces that Fawcett is alive. And before the design of the main plot can be announced, the role played by Bertram in the action of the play must be understood.

Bertram is the son of a man who helped the Usurper, Leicester's father, in his successful rebellion against King George, and as his daughter, the Usurper affianced his daughter to Bertram. Torrismood appeared at court on the day before the marriage of Bertram to Leicester would have made Bertram the ruler of Aragon. His success with the Queen causes her to postpone her marriage to Bertram, a postponement which she made with the excuse that she was engaged at birth and-- Bertram, however, suspects Leicester's real reason, and he approaches the Queen in order to discover from her the nature of her intentions. Before entering into colloquy with the Queen, he stands at a distance viewing her, and notes:

Shall I upbraid her? Shall I tell her fair?
 If she be false, 'tis what she must deserve.
 My Queen whispers so, he answers, BERTAN
 Then walk'st as on a winter mountain's peak,
 A dreadful thought, with deadly eyes to tread.
 (III, 182)

During their colloquy, the Queen learns Bertan with Guine-
 mond's victory, and Bertan is about to leave, but Leonce, fearing
 some consequence of leaving his enemy toward Guinemond, quickly
 informs him that she is only making trial of his love. Bertan
 again seems to himself: "This turns too quick to be without design;
 / I'll sound the bottom of's, e'er I believe" (III, 184). The
 Queen then returns herself:

I find your love, and you're caught in too,
 Yet would you still hold it up with breast;
 I find up People's Faiths
 That not much'd hurt, that bears against the Cark,
 Must to be broken even by level'd Kings,
 But harder by Guinemon
 Judge then, my Lord, with all these Cases open'd;
 If I can think of Love. (III, 183-188)

Bertan then springs a plan upon the Queen, to murder Guine, whom
 he calls "exactly good" and a "perfect Rake" (III, 188). Leonce
 explains, "My Bertan strikes from such an Sacred Act" (III, 188),
 and he responds:

This 'tis to have a Virtue out of virtue.
 Mercy is good; a very good dull Virtue;
 But Kings mistake its meaning, and are wile,
 When easily Guine's love 'em he streams:
 Better he send that than condemn every
 Remove this threatening danger from good Crown;
 And then properly take the rest you love.
 (III, 187)

Leonce takes the proposal seriously, as an opportunity to
 rid himself of Bertan and secure he throne the Guinemond, the
 responds:

'Tis of deep consequence,
And I am loath, ignorant and weak;
I leave it all to you; think what you do,
You that for him I love. [III, 185]

BERTINE once again seems to himself:

For him she leaves!
She can't not so, that was his ingratitude,
When she has thrice in private told this day
That I am fairly caught in my own trap.
I'll think again—no, no, it shall be done;
And mine be all the blame. [III, 188]

He is a strategical thinker primarily of his own welfare. If he must be killed because, and the Queen seems to prefer Tortinard to himself, then he would be in a trap of his own devising. His attitude is one of a largely casual person, who, like Pedro and Alphonso in the first act, lives in a world of intrigue. For Bertine, it is a world in which a system of evasion and secrecy is necessary in order to secure advantage and position and which this world he knows as power.

Later in the play, a sense of bitter condemnation comes between Bertine and the Queen, in which the Queen is intent upon blaming him for Isabella's supposed death. In this scene Bertine says he does nothing to alter the picture of his character as a man both ruthless and cunning— he represents a philosophy of preservation as keeping with his earlier utterances:

If one of you must fall;
Self-preservation is the first of laws;
And if, what subjects are oppress'd by Kings,
They justify Rebellion by that Law,
As well may monarchs turn the edge of right
To cut for thee, when self-defence requires it.
[IV, 174]

The Queen, however, condemns Bertram as a bad counsellor, and our helpful view of "arbitrary power" worthy of a "Byzant" (IV, 175) (she asserts that a ruler's laws are his chief "Protection" (IV, 176), and that a counsellor who would tempt a ruler to break these laws and then condemn the ruler for breaking them is a person without regard for "Queen, Country, King" (IV, 180), only a self-seeker. Bertram, aware that the Queen is only a guilty plottess like himself, leaves in anger, seeking revenge. This argument produces neither the Queen nor Bertram for Richard, one of the suitors, is only more firmly convinced by it that both are guilty.

Bertram, however, has been playing a double game throughout the scene. Before his exit, he says to Lennox:

I was but when I must be sacrific'd;
And, had I not been sworn with my soul,
I might have found it easier. (IV, 178)

This statement is obviously untrue, for Bertram has never been so eager to serve Lennox, and the proof, the living proof, is that he has not killed Isabella. He serves Isabella, not Lennox's sake or honour's but his own. The very thought of being "sworn" with "soul" to serve must be repulsive to one of Bertram's character:

Bertram's final appearance in the play is characteristically having announced that Isabella is alive, he says to Montano:

And now, when 'tis their interest, say this good.
I must needs, I cannot'd ~~Isabella's~~ Mother,
And would the Queen by specious Arguments
The skill, supposing that her Love was chang'd,
I should shew the reason of her Death,
To wound the very soul of her Conscience
Oh! Enter you here and whisper to my Father
We'll throw the ~~Queen~~ of the Fact on us,
And publicly ~~would~~ her Love to prove. (V, 200)

Bartram as following his own "dicta of Love," the law of "Self-preservation." As to right and wrong, the moral significance of virtue and under, Bartram had always known those, and in so no problem for him to tell himself "bad" in the light of them. He had not been motivated by moral considerations, however, but by "Johnny," and his statement to Harriett, a statement of "Th' Event," gave us no evidence to consider the possibility that he has acted by moral rather than self-interested motives. Bartram's self-interest, therefore, has revealed Harriett and Leonard from a different kind, one of morality, of sin and justice.

VI

Raymond's role in The Spanish Fryer has considerable interest over and above his influence upon the loves of Harriett and Leonard, for he is also one of the play's important plotters. His plotting serves to underline the conflict of interests which separates the designs of major characters from each other, and, like the others, he employs deception as the attempt to gain his ends. Raymond's deceptions appear at times very high-handed, when he is unable to turn Harriett's love for Leonard into an active working, he decides to deceive Harriett, when he knows to be Aragon's King:

I dare not trust him with himself as far
 To own him to the people as their King.
 Before these days he's weigh'd up Douglas
 Or Bartram and the young, but to suspect
 Any of himself I'll never do. [IV, 184]

The conviction which justifies Raymond in such deception seems to derive from various sources. The sanction which he believes granted to him by himself and King Rancho, his own sense of the great evil of rapicide, and his passionate loyalty to Rancho. Raymond calls upon himself for aid in granting his oath in a scene in which he describes Queen Lamotte about his intentions of hiding her to destroy Justice and condemn Tortismood. Having witnessed the Queen's words against Justice, Raymond says:

She's died as I would wish her, and so Justice,
As all my ends are done, to gain this prize
And run both at once [with Lamotte and Rancho].
(IX, 177)

Justice is loved, but no mere proscriptions can aid Raymond or have just purposes coincident with his, thus he aims to destroy Justice "Justice" for evilness, assuming the desire to be consistent with his own sense of justice.

The sanction of King Rancho is expressed in the document under "Royal Signet" (IX, 177) which Raymond presents to Tortismood:

I the King,
By command and alone, appointing you
Kingdom and I reserve, appointing you
and appointing you shall call his Justice forth
to bring us justice or revenge or rage
I will that Raymond should be his,
and will his Tortismood— (IX, 181)

Finally following Rancho's instructions, Raymond urges Tortismood to gain "revenge" for Rancho's supposed murder, but, when Justice must prove unresponsive, he assumes the task without his aid.

It would seem, however, that to fulfill justice upon the earth is a task too great for one man to achieve alone. Thus,

Raymond believes the aid of the mid-winterers, Pedro and Alphonse, and expects the soldiers to revolt to accomplish his designs, but it is his own leadership and purpose which directs the others. He is very sure of the rightness of his course of action, but his understanding of the actualities of the situation which he faces is very limited. He is quite certain that the Queen and her sons are ultimately guilty of the murder of King Hamlet, and he knows what should be done with such conviction:

Hasten now I purpose a Cry to Fortinbras,
For Heaven can Judge if Fortinbras be true;
But now, who knows not Hamlet, should make Hamlet's
watch, like a woodcock, light he shot off
To fright the devil from crimes. (V, 143-146)

Not since the revelation regarding Hamlet is met as Raymond believes it to be, has success in achieving revenge for Hamlet's supposed death not only led to injustice, but whatever the character of a Fortinbras may be, he has not in deed killed Hamlet. Raymond thus becomes a part of the general conflict rampant among the heads of state in Europe. This conflict resulted from the crisis of world-power which divided the kingdom into warring factions and out-casting individuals. In such a series of conflicts and counter-moves no individual was given full command of the situation.

VII

It is time to look at the underplot and attempt to discern what contribution it makes to the pervasiveness of order in *Amleto*. The plot begins with disaster in the lives of Lorenzo, Olivia,

and Friar Dominic, and focuses upon the sheet of religious office having encountered Elvira, who is married to the elderly and important Count, and having been enticed by her bold advances, Lorenzo offers to bribe Friar Dominic, Elvira's confessor, to gain entrance to the house of Count. He finds the Friar very willing to undertake on his behalf for a fabulous amount of gold. Lorenzo presents the money under the guise of charity, saying that, "Being in the holy battle, in great danger of my life, I recommended up prayers to good St. Bartholomew" (II, 148). The Friar responds, "You shoud not have pitch'd upon a traitor; he's a holy man: I never knew him sell his conscience" (II, 148). Lorenzo continues, "Truth I woud make bold to strike up a bargain with him, that if I reap'd with life and flattery, I woud present some brethren of his order with part of the booty taken from the Infidels, to be employ'd to charitable uses" (II, 148). And Dominic responds, "Have you bid him St. Bartholomew leave charity unemploy'd? that argument never deals with him" (II, 148). Such unambiguous barter, with its implication that the soulhouse of heaven can be bought and paid for, serves as a preface to introduce the subject of Lorenzo's proposed adultery.

A number of warring forces meet in which Lorenzo, with the Friar's assistance, and himself disguised as a Friar, gains entrance to Count's household. The adultery never quite comes off, however, for the suspicious Count calls the attempt. With Lorenzo unmasked, and the Friar exposed by the insight of Count, the situation begins to take on an uglier character. Count's offers

to use the authority of the Church to force witnesses to Queen's house: "I excommunicate them from the Church, if they don't act wise, there's transubstantiation coming out" (IV, 145). But Queen intervenes,

And I excommunicate you from my wife, if you go to that; there's transubstantiation for transubstantiation, and hell for hell, and as I leave you to rectify your self with the rest of an old song--and hence you go to the old song. (IV, 149)

The maximum point of disorder is reached when Lorenzo and Donaldo conspire as to how to work their will by force. Donaldo's revenge on Queen, Donaldo proposes a plan:

The old king you know is just madmen's'd, and the persons that did it are unknown, let the soldiers seize him [Queen] for one of the discontents, and let us alone to murder him afterwards. (IV, 170)

Now Lorenzo, however, such strategy is beginning to go too far: he proposes only to use his evidence to carry off Queen secretly in order to restore Blodan from the house. The Polar, however, being a madhouse man, and thinking that Queen may live in danger from of this action, counsels Lorenzo:

I shall observe them [the soldiers], because he is an enemy of the Church--there is a proverb, I suppose, which says that judgement told us Helen, but let your soldiers apply it at their own peril. (IV, 180)

Lorenzo, however, is shocked by this advice:

What, take away a man's wife, and kill his wife the witnesses of their old villainous marriage, and give us a truce for my own sake, though it costs the death of half half your soldiers. He says you see no little violence to him as he proceeds. (IV, 180)

Lorenzo's refusal to carry out Donaldo's evil suggestions adds the repression of order possible without great loss to them:

concerned. The murder of Gossard would have been a point of no return for Lawrence. In a play originally concerned with justice, Lawrence must have forfeited life and freedom by siding if a restoration to a just order in the kingdom were to be effectuated. Lawrence's soldiers carry off Gossard, and Elvira runs out of the house carrying Gossard's wealth in a basket. But the soldiers encounter Lawrence's father, Alphonse, who releases Gossard. Gossard happily returns and reassures his neighbors with his cries and help. Gossard restores his wife and wealth, and Lawrence and Benilde fly him down the crowded sidewalks. Lawrence's flight is fortuitous, but he recognizes the pain which have been caused by Raymond, and thus is free to more forcefully take action against them.

Gossard brings a civil charge against Lawrence and Benilde for the invasion of his property. Lawrence, however, threatens Gossard so that he is unable to substantiate his suit. Gossard still says that he has brought his trouble upon himself by marrying a young wife whom he is physically incapable of satisfying, and Lawrence learns that he has narrowly escaped committing incest, for Elvira is his sister, a fact which he perceives off lightly. Benilde, however, does not escape so lightly, but is dismissed with the warning that she will soon be defrocked and driven from her order.

Our conclusions from these scenes must be that the restoration of order is dependent upon the action of only three persons. Alphonse, for example, cannot take action directly against Gossard, but must resort to the authority of the Church, a bishop who is his

ground, in order that justice may be done upon the well-lying; that adultery and incest were not considered dependent upon the graces of chance to defy Lorraine and resist justice, denoting him for his corruption. Lorraine's conscience against committing murder was a saving factor, as was the loyalty of Donat's neighbors in setting upon Lorraine and his confidants. Lorraine's loyalty to save his general saved Ferrisand and Lorraine from falling into the hands of the evil-lens which keep small agents of conscience or responsibility away to save the day and helped in various order and a challenge of justice in the city.

VIII

The happy conclusion of the near plot, like that of the lower, is effected by the contributions of many of the characters. Raymond has contributed the pressure for justice which has weakened Ferrisand and Lorraine from their private love-hatred and brought them to the acknowledgment that the claims of justice must be satisfied. His is a vital contribution, for if the Kingdom is to be well-governed in future its rulers must be able to the principles of Just Rule. Lorraine's public reputation in the name of justice makes it possible for her to be included subsequently in the general rejoicing. Ferrisand's contribution is the living Rector, and he, too, makes a public confession.

Ferrisand had once been ready to defend Lorraine unjustly. When Raymond threatened to reveal "the terrible story / of Sanchez's blood" [IV, 187], Ferrisand responded:

He must be more than Man who takes no trouble
 I bear him to the Field with all the oils
 Of Justice on his side, against my Torment;
 Produce your lawful Prince, and you shall see
 How soon a Rebel's Love has made good Men.
 [IV, 182]

But he did not long maintain his defiant attitude upon learning that he himself was that "lawful Prince." At the close, Torment reveals a magnanimous spirit worthy of a Prince when he denounces Justice and restores him to Fellowship, calling him "an uncle up for, my brother" [V, 302]. This generous and forgiving statement is needed to draw together the heads of state and heal the wounds of their separation and enmity.

Perhaps the greatest contribution of all is made by Duke Alonzo to the mood of rejoicing, reconciliation and reunion upon which the play closes. He makes this contribution by being his own master and forgiving self, and bringing these necessary attributes to the throne. For the closing scene would have been joyous had not such character contributed to it in his individual way.

The separate actions of the play thus are complementary. Each action begins in disorder and the plotting of unfeeling individuals, and each requires the contributions of many persons in order to effect a resolution which holds the promise of a better future for Aragon. Is the usurper, the evil Prince Isabella is weakened and banished, providing a better future for unhappy sides in the city. And the plot closes upon the court scene indicating a quest for justice won, although uncertain.

serve to reinforce the concept for justice which is central to the play's meaning, serving the underplot into this thematic subtheme.

The play is concerned with earthly affairs, the optimum and proper operation of the government of a kingdom, and the healing of its disordered civil life. Nevertheless, a delicate awareness of awareness of the divine realm and its intrusion in worldly affairs is maintained throughout the play. Tortianus articulates this awareness of the heavenly realm and man's failure at the close in his paying homage to the return of Angelo:

We live! We live! my Royal Father lives!
Let every man partake the general joy,
Come Angelo with a soldier's trumpet sound,
Ring marches live! and let the shouting skies
Praise Poles to Poles triumph, Ring Angelo lives.
[V, 100]

The "Angel" whose trumpet will sound to mark an standing upon the earth as in its vicinity and partaking of the joy in Angelo and spreading the news of Angelo's joyful resurrection about the world. Both Raphael and Tortianus go further, however, and attribute to "Heaven" an active role of guidance in the events of their lives. Raphael says that "Heaven guided all to save the innocent" (V, 104), and Tortianus asserts that "Heaven moves Princes in peculiar ways" (V, 101). Nevertheless, no divine hand is witnessed directly intruding into the action. The "Heaven" which is spoken of is known by such's wishes than by direct manifestation of its power. It is this truth which Pagan demands ought to prevail, acting as though divine instrumentality were directly available to be

involved and punished by men, while also acting as though "innocent" and no knowledge of what occurred in his own inner thoughts.

The play is a whole dealing with disorders of mind on two levels, those of rulers and citizens, the disorders on both levels arising from the same disruption of civic life by corruption, and the evils stemming from it. The play does not deal with characters of great nobility, the highest is filled by motives of personal revenge and justice never appears in person. Justice's one appearance in the play by way of letter is filled by the motive of revenge. The absence of characters of great stature may lower the play below a truly tragic one, but the play is nevertheless rendered serious by men suffering and the people of state in danger of committing the most terrible evils.

The play's significance focuses upon the corporate nature of man's social life, a life in which men and women must contribute to the welfare of each other if they and society itself are to survive, and justice prosper. It is a view of man in society in which good must be predominant over evil in the lives of men for the good of all.

CHAPTER III

THE STRUGGLE

I

Criticism of Ibsen's tragedy, Den Svendende (1888), has generally assigned it to the category of pathetic tragedy. The element of critical opinion which, with slight variations, can be considered as a consensus, understands the play to be pathetic because it depicts the futile struggles of men having a certain quantity of obstacles to achieve fulfillment of their loves and ambitions in a world in which men cannot escape from the "curse of guilt." By guilt these critics do not seem to indicate criminal acts, but a guilt derived upon distressed and noble individuals by "Fate" or "Providence." Clifford Leach writes that in Den Svendende there is "an anthropomorphic view of tragedy, which shows men struggling without avail against destiny of Fate."¹ E. J. Bannister writes that the "disjunction of providence and virtue except in the final scene when the three heroes die here for their conviction."² I will argue that these critics aren't right than demonstrate the existence of an operation "Fate" or "providence" in this play which focuses a particular result upon the

¹Quoted from Clifford Leach, Reynolds's Dictionary of Dramatic Literature, in Bannister and Brown, Reynolds, p. 11.

²Ibid

characters. It will not be my purpose to argue that the characterization of Don Sebastian is not full of passion, but that Don Sebastian is not a pathetic tragedy as told by which these critics have defined it; that is, that the characters are not victims of a pathetic destiny dictated upon them by superior powers, but are truly spontaneous individuals whose lives are fashioned according to their own weaknesses and choices.

Inasmuch as Sebastian, Dorca and Alroya are the three main characters of the play, much of the following discussion will focus upon the positions and purposes of these characters in order to disclose their characteristic individuality. The other characters will be touched upon in time so that the whole design of the play may be disclosed.

II

When Dorca is poisoned by Ferdinand and the queen's maid, he comes to the point of death. At this last moment, Dorca reflects upon his ambitions and aims of his life.

Now death's brought, now death of life
 Leads in my bowels, and works out my goal.
 Inevitable's the growth of every claim;
 Although, the fumes would, in Portugal,
 Of all court-service leave the common lot,
 To say "the death, in course 'tis set"
 Oh were that all my honest danger met! I'd
 Repose'd in ease, and selfish intent
 My cheerful death will be slowly'd along;
 The worth and honour of my soul unknown.

(III, 541)

Sebastian and Dorca, Tragedy. All reference to the text of Don Sebastian indicate these editions.

later, confirming Sebastian, the charge which Emma brings against his former King is again legitimate, and he makes clear what he considers he has deserved and what he craves. When Sebastian states the reasons why he spurned BRUCE from his court, Bruce responds:

Then, heart dar'd
 Ye tell me, what I durst not tell my self.
 I durst not think that I was spurn'd, and I am
 And list to hear it hearted to my pain.
 All my long journey all I have of toil,
 They'd up in North, and boarded up the Aps,
 The fountain's fountain then wash'd back the stream
 My hair, and smiling South, my dry-shod place,
 And quiet passion from the cold flood
 Gave me my love, my honour, give 'me hands—
 Give me courage, while I have breath to ask it —
[IV, 180]

The complaint of Bruce here bears a striking resemblance to his earlier statement. He finds "wound" irreparable, he fairly recoils at the idea that he has been "spurn'd." Telling all his life to achieve a place of undoubted honor, he finds that honor is dependent upon the gratitude of those he serves, and when that gratitude is not forthcoming, Bruce's resentment at such injustice is great. It is then that he seeks revenge, and that revenge can only be satisfied by personal contact, and this contact offers a continuation of the honor that has been denied by the person who has denied it. For this reason Bruce cut his way through the heartland seeking Sebastian. The concept of Bruce for that is his only reason from the fact that he can gain no honor by their deaths, and that which is without honor is of no value or significance. It is only Sebastian who can restore his honor, and it is

Sebastian who even restores it. Derek is disturbed when he sees how loyal Sebastian's soldiers are to their captive King. Lovingly in the face of great danger he saves his prisoner, and Derek finds there are more horrible than he had supposed and therefore of more worth. Their worth highlights his own disability, involving his thoughts, due although he has been injured and rescued by Sebastian, the legions which Henry demands are not really put to sleep.

The quest for honor is James's passion, a greater will-power than love. Not that he does not love Violante, but he does not love her enough to think of her when he believes himself dying, and he is willing to leave her at the play's end and follow Sebastian to the heritage. It is Sebastian who puts him on guard of the fact that Violante is still waiting for him. He also does not love Violante enough to spend time grieving over her loss during his exile, he merely adds the loss of his love to his list of grievances and goes about quietly to restore his lost honor by seeking revenge, the response of a man of action.

A similar analysis of Derek's passion and purpose helps to clarify both his original falling out with Sebastian and his restoration to him. When he confronts Sebastian, proposing "My ready language to make my foe" (IV, 373), he harkens Sebastian with the civility of the "widened hand" (IV, 374) in which he had "putt'd thy standard in these foreign fields" (IV, 373). Such a great number of foreign military adventures indicates that

his life has been long dedicated to war and the quest for honor, upon returning to court, "Borne of March, of I ask'd reward" (II, 178), Borne finds that the reward which he sought, Violante, had been given to Sebastian's court favorite, Enriquez. Borne struck Enriquez and challenged him to mortal combat, and was promptly exiled from the Kingdom, an exile which he considers a merited punishment:

Justified in a matter of combat in Queen, but it is not his chief or over-riding concern, for when he learns that Enriquez has died in battle defending Sebastian's life, his sense of just grievance is forgotten in his envy of the honor won by Enriquez in so glorious a death. Sebastian then tells him that Violante, although forced into marriage with Enriquez, had never surrendered herself to him, but remained true to Borne and is "A Widow and a maid" (V, 285). Sebastian's revelation of Violante's faithfulness to a wife to his wanted honor. All that remains is for Sebastian to replace his old his great ally and welcome him back as his favorite, replacing the dead Enriquez, to make Borne forget all of his past wrongs. He even gives him "a happy devil" (V, 301), Enriquez.

In these actions the character of Borne is revealed as one irreversibly inclined toward the achievement of honor, preference and reward: his is not a personality subject to merited punishment and unhappily, he wants to serve and be rewarded, and he wants these things with an underlying passion. That Sebastian had forced Violante to marry Enriquez does not trouble him: he is

completely satisfied in order of his life's goal of unregimented
 fame and honor. Life itself is unimportant to him compared to
 the achievement of honor.

The honor which Doroce seeks is only to be achieved through
 service to a king. The affairs of court life and the problems of
 this age therefore of great concern to him. In the court of
 Mubap-Moloch, he reveals a strongly marked jealousy of royal
 authority. When the Great Mafii, the religious leader of affairs,
 advises the Emperor concerning the management of public opinion in
 the affair of the Emperor's proposed marriage to Almyrda, Doroce
 stands up in silent silence. The Emperor notices his silence and
 asks, "Why speakest not Doroce?" (III, 342). He replies, addressing
 the Mafii:

 Stirring up soul others to pay with king,
 Sir, let me humbly say, you shall see that
 To tempt the Emperor you're on State Affairs,
 To look on any worldly Sinagogue.
 'Tis a leak left from your Piousness,
 And so much of Doroce's Image blotted from you--
 (III, 343)

In making a statement of this kind, Doroce does not stand in con-
 tempt of the religious vocation as such, but only condemns the
 interference in civil governmental affairs. When the Mafii refers
 to Doroce, Almyrda, and Melchior as examples of princely wisdom,
 Doroce replies,

 How you triumph in one or two of these,
 None is he Doroce, hoping to be Doroce--
 Two call it 'no help, no their families too,
 But tell us, Mafii, which of 'em were better?
 (III, 343)

he articulates his belief that consistent is a task of whatever nature demands consistency in the demands and responsibilities of that task.

Brerag's sense of his own true role in life includes an acceptance of its attendant responsibilities. When approached by Henshaw, who seeks to enlist him against Halsey-Melch, he rebuffs Henshaw, saying:

He [Halsey-Melch] trusts us both; mark that, shall
 we betray that
 A Master who supports life and Empire
 On our fidelity; I grant he is a Tyrant,
 That hated name by nature most abhorred;
 None, as you say, has loaded us with more-
 We're with the last contempt, to serve tyrannies
 Yet none, I know he values my strength,
 Which, but by this revolt I cannot compass
 But while he trusts us, 'tween us here a split
 He draws and yet betrays, I shan't be his'd
 And Whop's in hell for that ingratiation;
 [II, XIV]

Brerag's sense of responsibility is to the ruler who trusts him, and he is willing to set aside personal considerations rather than betray that trust. But responsibility has a larger, social aspect. For not only are man's evil deeds punished in eternity, but responsibility has a public significance. If there is no trust between a ruler and those who serve him, then all human society is endangered, he says to Henshaw:

Do not the sword, the staff, the robe, the scepter,
 My wealth, and honors, all the pure intelligence
 Of him that won't be destroyed
 And won't his creatures, say his friends betray him?
 Who then so hard is left on human kind:
 Instructive, delicate, immortal strains of trust,
 Children my mother's parents, whom their husbands,
 All must be supers, sons, and christians,
 When trust and gratitude no longer breed.
 [II, XIV-XX]

His point of view is a clear-sighted extraction of the conditions of man's earthly life: but all rulers are persons of broad character (some may even be tyrants), but imperfect rulers are preferable to the total disorder resultant from an anarchy of private interests among public servants. The self-discipline of public servants can be abandoned only at terrible cost to humanity.

If Bruce is willing to forgo his revenge rather than betray his trust, his loyalty lasts only as long as there is any trust left. Once freed of his responsibility, he finds the world to be a place in which he can still exercise his available abilities. Saturated by knowledge of having betrayed Sebastian, he explains:

True, I rebel'd: but when did I betray?
 Indignities, which man can't not support,
 Forc'd me by vengeance to this noble doom.
 Yet he had strip'd me first of my command,
 Depriv'd my service, and abus'd my faith;
 And, with dishonour'd language, dar'd my sword.
 I had accepted War, which he denounc'd
 When had you seen, not England, but Albany,
 With his march'd lance against your forward Moor,
 Perhaps too late'd the bottom of the deep,
 Had African won, and Portugal triumph.

[21, 320]

His sense of ultimate freedom and power are revealed in this last statement as in many others. Clearly, in the character of Bruce, Dryden has portrayed a man of this world; that is, a man whose energies and abilities flow freely into earthly achievement, the exercise of his great personal powers as a military leader and servant of kings. Within this one kingdom, Bruce immediately flies to the possibility of power in another, distant and impracticable. As long as he viewed Sebastian, Sebastian and Portugal

gone to Giovanni; Denis, Demerch, Sebastian and Portugal fell. He is clearly aware that it is the direction of which his issue is pointed that in all probability means triumph or defeat for kingdoms and empires. He great in his influence upon men that Demerch fears that influence even to death, realising that under the command of Denis the captains of the city of Affrick have been welded into an incorruptible "Faction" (IV, XII). When the attempt of the evil-seeking plotters, Demerch and the Mufti, upon her life fails, and the empire falls into a state of rebellion and civil war, Denis crushes the rebellion with his troops, disbands the plotters, takes Sebastian and the Portuguese prisoners, returns Aleppo, disposes of the Mufti and sends Demerch to his death. His hand brings order and justice out of chaos, and his hand brings peace, he restores Sebastian to his throne, and places the Nile valley-Egypt upon the throne of Affrick. In national affairs, the presence of Denis is a decisive vote.

Despite the fact that he is a man long persecuted and hard-ened by the experience of war, Denis is basically a religious man. He is clearly cognizant of the religious consequences of seeking personal revenge against his former King. He realises that in rejecting the command of the Christian faith to forgive the man who has dishonourably used him, he has rejected Christianity itself, and that in so doing he has covered himself upon his soul. In the name of the death-toll of the Portuguese prisoners, he displays religious knowledge of the consequences of sin, and of the possibility of eternal happiness.

His expression of the idea of predestination does not seem much to trouble his sense of freedom:

Slav'd by Multitudes, when I alone
 had right to say, I too wou'd have been slain,
 That sentence held upon his following Ghost
 I might have call'd him off his opening Hell's,
 And drag'd him down with me, Specter of Predestination.
 (I, 288)

His statement to Antonio about predestination seems more in fact than in earnest:

If she be dead
 To be your Wife, your death will find her for you!
 Predestinated like our death here!
 (V, 284)

The final statement of the play, made by Isabella, might also be taken to indicate the operation of an active providence:

. . . let Sebastian and Alonzo's Fate,
 This dreadful Sentence to the World relate,
 That unreported crimes of Parents dead,
 Are justly punish'd on their Children's head!
 (8, 408)

A closer examination of these lines, however, may cause doubt as to the role of providence. "Sentence," for example, may mean providence as good writers took an act of providence. "Fate" is a word of dubious significance, and may indicate no more than fortune, or what has happened. The last two lines may simply describe a process of rearing. If fateism is indicated, as suggested, it may be attributed more to the character of Isabella than to the play as a whole.

But whatever his expression of belief may be, it is the product of his character that is of the final importance. He is a man who has been caught in what he calls an "Network of Interest"

(IV, 380). Some "keep'd up in Youth, and bounded up for Age" (IV, 380). Any other setback to his quest for honor has been for him intolerable; he has been willing to sacrifice his very hope of success rather than tolerate dishonor.

IF I'm a Knight, Oath and Blood, then sworn,
 When I should betray'd an oath stronger
 Given'd by Loyalty, withal'd by FAITH,
 And turn'd as from hopes of honors to Hell.
 All shame, and all my yet undisch'd OBLIGES,
 When I shall rise to plead before the Sultan,
 I charge on thee, to make thy damned oath.
 (IV, 381)

Senza wants to place the blame for his crimes outside himself, and is not content to wait the justice of "the Sultan," but seeks personal revenge upon Sebastian for his loss of honor by means of "fair dishon" (IV, 380). Sebastian, however, seeks to restore his rather than attempt to destroy him. Senza's sense of honor and loyalty are both assuaged by the heroic death of Enriquez, and he admits that Enriquez was better deserving of Sebastian's love than himself, and expresses feelings of remorse. Sebastian immediately restores him to favor, and grants him all the things that he had formerly demanded: Viceroy, prison, and his sovereign's love and friendship. Senza is overwhelmed with joy.

With his return to favor, Senza gladly assumes the responsibilities of service and proves instrumental in restoring Sebastian from despair. Not he had always been loyal to the King who forbade him. A real change in character is signified by his willingness to follow Sebastian into exile and serve him humbly as a household father than a courtier. Such a move would take him completely out of

unacknowledged love which he valued so highly. Awareness of himself no longer has the hold on him that it had previously.

The story of Desires is one leading from renunciation and bitterness to fulfillment and love. Desires himself is directly dependent upon his own choices. It is his own responsibility, bringing about a change in social attitude, which results in his happiness.

III

Like Desires, Almyda is a person who withers her feelings badly, and has a deep sense of grievance. Her final appreciation in the play follows immediately upon the defeat of the invading forces and the death of her brother, Edmund. Deeply disturbed by these events, the loss of her strength to act as well as of grief as of pride, anger and frustrated revenge, Pride makes her opening speech. Addressed by Meloy-Melock as a "female fury" (I, 397), she responds:

I shou'd be woe,
 Instead of this to show. Wou'dst thou be think'd
 By the possessing hands of every Groom?
 The most contempt, my word, is due to me
 Here for my loss, the cause for my distress.
 These hands are only fit to draw the Curtains,
 Now, if thou dar'st, behold Almyda's face.
 (I, 397)

She claims respect for her "loss" and "distress," and asserts the power of her beauty, but does not stand secure within any sense of social worth. "Loss," "distress" and physical beauty are all weapons by which she enters into contact against Meloy-Melock, Desires.

which she asserts against him and his ability to gain revenge
 leaving her prisoners, and accused by Halsey-Belack of seeking
 revenge, she continues:

This is the living God! that burning in me
 You'd flame to vengeance, you'd it find a vent--
 My brother too, that lies yet unrevenged cold
 In his deep weary bed! My swelling breast,
 Who is false blood--
 O that I had the dreadful hands of HELL!
 That one might scourge them where another fails!
 Still you'd I give them work, still, still, those Terrors,
 And live like with the lost. [I, 307]

Almelya appears to want nothing for her life, but to throw it away
 with abandon. Claiming to be a Christian, she says that Halsey-
 Belack's law forbids his marriage to her, a posture which threatens
 her destruction, but at the same time she believes that Halsey-Belack
 is trapped by the power of his beauty and conceit, as she says, "With
 a hand to touch up life" [II, 303]. Quotiently refusing submission-
 even in any quarter, she appears to be pushing desperately to gain
 the upper hand in the situation.

Almelya's religious attitudes are liberally represented and
 denied examination. In announcing herself a Christian to Halsey-
 Belack, she says:

...I am a Christian,
 'Tis true, unquench'd in my own belief,
 Though I cannot, nor pardon yet with none;
 Those fruits come late, and are of slow increase
 In thoughtless hearts, like mine-- [II, 304]

Her Christianity is a fact which she intends to use as a weapon
 against Halsey-Belack to "destroy" his "designs" [II, 304]. She be-
 lieves that Christianity demands the forgiveness of personal wrongs,
 but, unlike Jesus, she takes her dishonorings tightly, and instead

of accepting the fact of her Eldest's abandonment of the Christian Law as a serious offense, one that must alienate her from Heaven, she puts off repentance cowardly to her old age. Her Christianity is thus only a device to be employed at her own discretion for her own ends.

Warned by experience that a Christian is not free to take his own law, she responds:

If changing ill be good, then Death is good
To those who cannot stand it but by Good!
Give us but pray as Christians' d. WORKS;
And drive the darkest Landscapes as they please,
But who has e'er suffer'd since those bright Regions,
We sell their members, and release their souls?
I'll venture landing on that happy shore
With no worldly'd help, and what think
If I hang writh'd, some kind Individual?
Will pity a stray'd soul, and take me home.
(II, 116)

Alas! seems to be not very teachable. She professes her own willingness to that of the "Divine," and allows dry as revelation as all. Having assumed for herself a posture rather like that of the pre-Christian pagans, she makes of her religious destiny a kind of gamble, and hopes that her errors will be overlooked. She doubts the freedom to achieve her own ends, and that which appears her sinless is shown a fatal misfortune, or a sometimes tyrant, or either more inhuman.

She is also a person whose happiness requires further study. When situation urges an immediate consummation of their love, Alas! responds:

What does our present do and I give?
 What's prison of death record the signs of love.
 For Spain has set on his father's side,
 For muffled up in mourning, downward slide
 His drooping teeth, extinguish'd with his shade.
 (II, 108)

She cannot, like Sebastian, grasp the fulfillment of a woman without once for the woman, as Sebastian has done while Melip-Pelick threatens her happiness.

Melip-Pelick is not, however, the only threat which she faces. For she experiences many "other perils" (II, 108) which mean her eventual marriage with Sebastian. For her, she feels, this marriage will prove a misfortune. Yet her resolution is not proof against Sebastian's wooing, and reluctantly she submits to the blind guidance of "Love and Fortune" (II, 108), taking her own fate-givers: she is pushing with Fortune, and by her own choice:

Marriage with Sebastian consummated, already upon death Melip-Pelick is blind to her happiness. To her the Emperor "like a mid-night Wolf invades the fold" (III, 118), and she bids Sebastian to "Make speedy preparation of your soul, / And bid it say amen" (III, 118). Her WILLIAM SHAKESPEARE CONTRASTS sharply with Sebastian's, for instead of the anxiety of death, Sebastian, at Melip-Pelick's appearance, feels like a dreamy mortal who hears the last trumpet summoning him to judgment: Considering THEIR marriage from Sebastian's own lips, Melip-Pelick quickly decides upon Sebastian's death. Again Almyda's attitude contrasts sharply with Sebastian's, for he calmly accepts death without any expression of grief, even at parting from Almyda, whereas she clings desperately

to keep her life. Flinging herself upon her knees she begs and bargains with Malaprogue for Sebastian's life, even offering to act as an intermediary to broker the Malaprogue's case and pay them off by her own "Treasures and Possessions" (III, 236). Finding the request unavailing, the theme at last is question "Heav'n's" (III, 240) itself, claiming that "Divine providence cannot overmatch'd, / And with a slash'ring God assumes to smother" (III, 240)... she has not been concerned with "providences" prior to this moment, but turns to "providences" only when her own personal resources have been exhausted:-- Sebastian Sebastian remains silent, awaiting death with a calm, unconvincing dignity. Alonzo concludes by challenging "Justice" (III, 240) to finish Malaprogue dead if the heavenly "You're" (III, 240) have any care for "Kings" (III, 240). But Malaprogue is himself a king, and it is only his own folly and blind selfishness that brings about his destruction.

When the rebellion breaks out and Malaprogue has been incarcerated, Ferdinand leaves the ark of privacy and attempts to employ Alonzo to speak to the mob on his behalf. However, she does not respond much to Ferdinand's liking:

When some invade the gift of Silence, [Alonzo,
The silent Law of nature bids defiance
And let us that defiance, a tyrant fall,
His Death's his Crime, not ours;
Suffice it that he's dead; all wrongs dye with him;
When he was wrong we were I pay no heed
That I offend my self and his remains,
Who were'd up info, and honour; but praise neither.
[IV, 272-273]

She reveals her tough fortified spirit. Having just passed through the harrowing experience of her husband's and being

when Halsey-Pollock married, she is now ready to face the wedding and attempt to seize the situation from Haddock and lay claim to the throne. Halsey-Pollock has been removed from her path, and now she is ready to remove Haddock as well. In essence, this would-be queen is bent upon achieving her ambitious, foreign goal, she seeks power. She does not know that Sebastian is alive, and probably assumes him dead, for when the triumphant Eodem appears at the head of his troops accompanied by Sebastian, Alroya recognizes, "Is you then lived" (IV, 104). This picture of Alroya not passing for grief, but challenging her enemies before the victors, reveals a character motivated by selfish desires. She is not one who waits for deliverance, but attempts directly to seize the advantage of the moment. She is a person with no regard but to attain the objects upon which her will and desires are relentlessly fixed. She apparently lays claim to Christianity, but does not seek to live by its tenets, rather, in most serious situations, she relies upon her own understanding, and proudly denies or dis-guises others, and abuses herself. Christianity is for her a means to gain her ends.

When Alroya suggests that she be wed to Halsey-Pollock, she again employs Christianity to block a course of action which does not please her, underlining the character:

Having [taken] up his words,

7

These words I added the Tyrant's words;
By Francis MacBarnett, by Eodem's daughter.
But, as you live to cut off all disputes,
Upon this, then truly, and, sufficient Men,
I am a Christian, and to give me word,
Or if there would or be still thought when, be silent.
(IV, 105)

Nothing is Christmas about this statement but the name. Miley-Deyden's only crime known to her is to be Miley-Deyden's brother, and therefore a rival claimant to the throne which Almyda claims to hers. Her language, "him" and "out," reveal her militant spirit, but they are warrior's words. Almyda passionately denounces her mother and herself against Almyda's charges, but in vain, for her will is checked at last by a situation which she cannot overcome. Her nature is proud and fixed upon her personal aims of revenge, power and love, she is determined rather than generous and noble.

At the end, Almyda finds herself trapped in an unfortunate marriage with Sebastian, she has seen her revenge accomplished by the hand of her daughter, but her hopes for empire and love are broken. Has she been trapped by the circumstance of some evil fate, whatever that may be, or has a malign providence placed a cunningly concealed trap in her path? Or was this trap laid by other and more earthly hands? The answer to these questions must be that no trap was consciously prepared to ensnare Almyda. Planning this attack, Almyda's parents took up temporary residence at the court of King Juan, Sebastian's father, and their love sprung up between Juan and the exiled Queen Deyda—Almyda was its illicit fruit. Distrusting their reputations, Juan and Deyda parted, and Almyda went with her mother. Deyda, however, had no intention of leaving matters rest, but, following the death of her husband, guided her children in hopes of regaining the crown of Affrick and revenging herself upon Miley-Deyden. The love existing between herself and

Sebastian against carrying Alcega. But because he was afraid of disarming Sebastian at the crucial moment of battle, he refrained from telling him the truth of her relation with Alcega. Sebastian, Alcega and Alvarez all survived the defeat as captives of Selap-olough, but again Alvarez was kept from revealing the secret when Alcega launched such a virulent verbal assault upon Selap-olough that he retired from the scene, direct ordering the disposition of the captives. As royal prisoners, Sebastian and Alcega were retained in the palace, but Alvarez, with Isabella, was consigned to the slave-dealer, Mustafe, to be sold. Thus they were parted. Perhaps Selap-olough would have made the same disposition of captives in any event--certainly no one is to blame that the secret was not revealed at this time, if not simply a result of defeat in battle. The hand of providence is not mentioned as playing a role in the separation.

In prison in the palace, the royal lovers discuss marriage. The behavior of Alvarez is mentioned, and Sebastian attributes the prohibition of their marriage to Alvarez's supposed belief that Alcega is not a Christian. Alcega's feelings and prayers are strong, even extending to her conviction that she feels a sincerely love for Sebastian. Nevertheless she allows her judgment to be overthrown by Sebastian's happy passion. The choice is her own.

IV

Once against the characters of Desno and Almeyda, Byron has portrayed that of Sebastian. As Desno has pursued honor by the arts of war, and Almeyda has ruthlessly sought revenge and the throne of Africa, Sebastian has long sought, in his personal life, to practise the arts of peace. It is Desno who has raised Sebastian's standard in "Foreign Fields" (IV, 378), and returned home with the spoils of victory to disturb the peaceful atmosphere of the court. In response to Desno's claim that Sebastian's greatness is not Sebastian's own achievement but the result of Desno's victories, Sebastian speaks of love rather than honor: " . . . tell me . . . / If those great acts were done alone for me; / If love produc'd not men, and paid the cost" (IV, 379). Love is the value that is unquestioned, whereas the pursuit of personal honor on the field of battle is assigned the negative value of pride. It is an affinity to personal love, majesty, and the tranquillity of the life at court that arouses Sebastian's indignation against Desno:

To violate my laws, were in my court;
 To seek to prove, and call true all offences;
 Even to my face, as done in my daylight,
 Under the wing of rebel majesty
 To strike the man I lov'd! (IV, 379)

Byron, as Sebastian admits,

. . . desir'd and hop'd with cease
 To meet thy challenge daily! "twas thy claim
 To stand in publick; but my duty, then,

to intervene; in spite of my displeasure,
 Refusal from himself. (IV, 104)

Sebastian's sense of his "duty" is qualified by his belief that the indignity of the blow was intended more for himself than for Belimere, yet Belimere was the one publicly disgraced by his King's refusal to permit him to answer the challenge. Sebastian's denial shows a classic indifference to questions of personal honor. He remains confident that the only proper response to the disturbance in his court was to dismiss the cause of the disturbance, Maria, and send his love on its way.

The answer to Sebastian's own honor crisis with a couple's response: As Maria sings chords after chords of longing, dis-junct and unparallel to Sebastian, Sebastian feels a discomfort of that "disturb" (IV, 107) and "longing" (IV, 107) which he had felt at first when confronted by the "incision" (IV, 107) and "pre-emptive aggression" (IV, 106) with which the female almost dared to approach "Majesty" (IV, 107). As a King, Sebastian will not tolerate such disrespect. However, if he had in fact changed his former servant, the wrong has, as he says, "shall'd be done to thee" (IV, 106) and he is willing to have Maria run to sea. When Maria explains, "Fiege it be Perjur'd now" (IV, 106), Sebastian is sure that ready, and drives her toward sailing:

Now I can thank thee as thou wouldst be thank'd;
 I have now one of Heaven's best gifts.
 If my love merit not this, then this should be,
 The sprightly Brimstone, at his Wedding Night.

were gladly waken not the lists of love.
 Why 'tis enjoyment to be waken'd thus.
 We hear ye flourish in Germany about,
 And say his master and his friend reveng'd him.
 (16, 384)

He continues to playmate and sport in Sebastian's prison, and his reference to Germany is significant in that it employs the terms "master" and "friend." The implication is that German has not been, and is not now, Sebastian's "friend" because Sebastian has never truly been his "master." German is too independent to serve a master for any but his own reasons. For, although he honors and desires kingship and is jealous of royal prerogatives, he acts independently of the man who is king, stands in harsh judgment upon him as though the king were his royal word rather than his master. With a protest, jealous of honor, is not loving.

Characteristically, however, Sebastian is not drawn upon defending his personal honor. The independence and loneliness of German, the charges of injustice and tyranny, do not motivate him to revenge or self-justification. He is even willing to admit that he may have been wrong to have persecuted Isolinda and openly admits his compulsion of Isolinda into marriage. Sebastian is not bent upon undoing the wrongs of the past, he is not deeply concerned with equity or justice, his nature is generous and forgiving, a nature dominated by love and neutralization. Significantly, also, is the fact that Sebastian gives a religious consolation to the fall and reconciliation of German, as though it were a fall and reconciliation to some ideal state. The ideal state he is fast out of

unquestioning love and devotion. But in comparing the devotion and the self-sacrifice of Isaac or Esauquin to the behavior of Dorcas, Sebastian says, "Quodcumq; be justly was perform'd to thee" (IV, 381). The measure of justice indicated to us to be found in the devotion of Esauquin to his master rather than in any exact satisfaction of the demands of the actions of all parties in the situation, Dorcas failed of this full measure of devotion; his "great acts" were not undertaken for love but rather in quest of good honor. The ideal state, that "blissful age" (IV, 382) of which Dorcas speaks, is the Kingdom of Love, a rather high standard for the government of any earthly kingdom.

The source of contradiction between Sebastian and Dorcas consists not with the modification of justice and honor but with the presence of generosity and love on the part of Sebastian and of submission, gratitude and joy on the part of Dorcas. Sebastian's loving and generous nature has prevailed, and at the scene's end he states those values which define the inclination of his nature. Finding Dorcas speechless with joy, Sebastian exclaims:

Thou cannot yet speak, and I am not to follow;
 These strange measures of love meet, were witness
 This very profusion, this extravagance
 Of thanks, to bless us thus. "Thou shouldst as praise
 It cannot bear the stamp, without blasphe-
 my kind, yet friends, and take not half away
 With none the gifts of Fortune I might;
 But, let up Love, and Friend, be ever mine."
 (IV, 383)

Sebastian's "love" and "friend" are values he defines next against "the gifts of Fortune," which may be taken to include all that he has acquired by his unfeigned characterisation to power. Love is thus

the passion which defines his nature to an exceptional degree. He values nothing comparable to love's agony. Yet, he also realizes that he holds to other values besides love:

9

Substantia finally emerges from the tranquillity of his life at court and enters the lists of battle. The reasons for his emergence must be carefully examined, for a character so powerfully motivated by love does not usually embark upon warlike deeds. In the night before, love plays a significant role in Substantia's decision. Upon entering into battle, Substantia has eyes only for the object of his love, Almyda, so that almost entirely the customs of the lovers and knights his breast as Substantia gives the sign of Almyda in the battle cry of the day. In process, Substantia and Almyda survey the fallouts of their fortunes, and Almyda concludes that it is her ill-fated cause that has dragged down Substantia's devotion:

In all your wars good fortune flew before you,
 Hither you came to triumph on my word;
 Till as my doom I saw your heart was doom'd,
 The weight of my misfortune drag'd you down.
 (10, 302)

Substantia also reflects upon the words of their common adversary:

And isn't it strange, that thou'st shou'd'st blame my arms
 In common causes, and desert the best?
 Now in your greatest, last necessity,
 When I wou'd aid you most, and most desires it,
 I bring but flight, the success of a flight.
 (10, 303)

the "best" cause is that motivated by love and duty, and surely Sebastian longs to rescue Alroya, now that she is most in need, but his pleading may also suggest that originally service to Alroya may not have been Sebastian's only motivation in leaving Africa.

The methods chosen by King Jann and Jann Raptu, in urging their children to the rescue of Affrick, were calculated to give the war the religious character of a crusade. The blessing and the kissing of the cross made the invasion seem an unqualified undertaking only for the sake of motives, and, to Sebastian, at least, a sacred obligation.

Sebastian defends his father in terms of nobility and generosity of character and motive against the charges of Alroya that King Jann was motivated by personal love for Jann Raptu. Love for Alroya and a sense of filial duty thus supply two motives for him.

A third motive for the invasion is evidenced when he is first discovered among the captive soldiers, and sheds light upon another facet of his character, a yearning for limitless freedom. Having revealed himself to Henry-McNabb, Sebastian explains:

I was a pirate all your days;
Let Fortune empty her whole quiver at me,
I have a quest, that like an apple would
Eat ticks in kil, and warts enough for me.
I wou'd have conquer'd you, and wou'd have sold
A narrow neck of land for a third [of the world],
To give my master's subjects room to play.
Fate was not such.
But as I fate's. But I have pleas'd my longing,
and tried the ground which I wou'd farm for,
I beg no pay for this meddling chase!

And if you give it burial there it takes
 Possession of your Earth:
 Of blood and water'd in the sun the Wound
 That strews up dust, diffuses up repulse,
 And spreads its power your Children: for whilst you stand
 Of men shall light, know these Sanguinary Weapons.
 (I, 304-08)

Such expressions are not those which one would expect from a defeated and captured king, even one who is, as Sebastian remarks, "Universally known" (I, 304). One dares not even expect, but Sebastian's remarks are not so much defiance as something gently and apologetically beyond it. He begins with, he offers himself as a sacrifice for his fellow captives with a complete absence of reluctance. He then concentrates on activities behind the war and his defeat which generate confidence in Portugal. He gambles very lightly but wisely upon a single roll of the dice with such confidence as he has captured has they blunder against the possibility of winning a vast empire, or lost the gamble with less even regret. One difference in Don Juan's attitude concerning the loss of his honor and reward, compared to Sebastian's statements "Even this we must, / But as I Fate's," Sebastian reveals more of Don Juan's fierce determination to gain his object or his confidence to prevail in battle, to him the venture was a venture, a risk to be taken. Even supposing his view that the venture was justified and would be favored by heaven, the defeat amounts to prophesying something like success. Rather, Sebastian feels a sense of personal responsibility of the unfavorable result. He is not appalled by defeat: quite the contrary, faced by the prospect of imminent death, he feels gloriously free. Death should prove a release of his broadness of spirit from the limitations of his "winning day."

When Haley-Melchuk asks, "what shall I do to conquer death?" (2, 305), Sebastian replies, "I've decided / I mean here to conquer" (2, 305). His sense of unconquerability and freedom come from his identification of himself with his soul, his immortal part, which can only be released by death to a greater life. It is this greater life that he looks forward to, "when the trumpet sounds to rise" (4, 305). His strong sense of the freedom of the soul is around wherever he is threatened by death. When Haley-Melchuk finally points to Sebastian and asks, "What art thy master, / Or say that slave to death?" (112, 307), he responds:

. . . I'll show thee
how a man shou'd, and how a king shou'd dye.
Be sure, that my soul shall walk with thee
out of this flesh, and shall set life on earth
as it does words, without a sign, to show
our struggle is the smooth dissolving stream.
(121, 307)

If death is no problem to Sebastian, life and its problems cannot be faced with such equanimity. The love of earthly objects is a source of distress and anxiety. Arrived by Haley-Melchuk and Webster to assistance of the pilgrim of his faithful troops, he is deeply moved:

Webster, O Heaven, how much
this night concerns me! Now's I had a kind
fix each of them; how gladly wou'd I pay
The ransom them! But since I have but one,
'Tis a King's life, and freely 'I'll ransom'd.
Not your false Prophet, but eternal Justice
has devis'd he the last, to dye for them.
'Tis fit a Sacrifice we shou'd pay such following
For Subjects such as they are willing were,
Who not forward as to my greatest need,
But for their lives sold their liberty,
But shou'd my danger to the last stand,
And you'd 'em with their own? These thanks I pay you
and now, thus with lightning words, His Power
Come hither! Thus his I love. (2, 305-08)

Pained by the plight of his men and moved by their devotion, he again cheerfully offers his life as a ransom for theirs. Haley-Melick is so moved by his faith that he sheds tears of his own, and generously grants both Sebastian and his soldiers their lives. Sebastian's response is significant; for in contrast to most of the other poems of a completed poet, it is expression of whole poems:

A mercy unexpressed, unbelieved,
 Suspended here! You've found the art to sympathize
 You can't not give me leave to tell you this
 Now you're at last but do my Majesty's justice
 Kings, who are Priests, live but as their People.
 [II, 386]

Having granted his men, Sebastian's longing for freedom soon finds expression. When asked by Haley-Melick to "name the thing you want" (II, 386), he responds,

My Liberty!
 For none on's Father is sold my Freedom,
 Still I shou'd long to keep the Crystal Galle.
 [II, 387]

Haley-Melick promises him "a quick deliverance" (II, 387), but the persistence of Alanya proves an effective bar to his freedom. The language employed in his attempt to protect Alanya and interfere with Haley-Melick is interesting:

What wonder is there in a Woman's death
 Whom'd as she says, but helpless to defend,
 Strong in her passion, suspect of treason,
 You seek to hurt, yet fail to be destroy'd.
 Mark her majestic Frown, she's a Temple
 Guarded by birds, and built by words divine,
 For such's the heap, that buildeth Queens.
 But is the fire-smoking of the god. [II, 388]

Sebastian treats of Alroya as a lovely example of woman-kind, a kind controlled by passion. Her beauty is her chief value, and must attract man's protectiveness and wish to be cherished:

---, surely hear her cry;
Though they did note they pleased her more, remain,
For sometime eyes have Admirous Power.
All females have perspective of Men,
The Men who of the salvage kind are still;
And what they mind at Love, have no return
But Courtesy from the Male. (II, 322)

Mulay-Muluch agrees that Alroya is "Minister of Inevitable Chance" (II, 327), and, therefore, a compelling object of desire. Sebastian maintains that he "never remember'd Love but Pain" (II, 328), but the damage is done; he has only resisted in averting the desire of a rival for Alroya's possession. His arguments are certainly adept, and reveal a character ill at ease with the conditions and realities of the natural world. He finds difficulty in accepting the limitations of man's natural life, the mortality which he finds it so easy to shun.

One limitation Sebastian does accept and that is a limitation placed upon the Christian by his religion, the denial of freedom to take one's own life. When Alroya says that she gave free death to dedication by Mulay-Muluch, he warns her:

Death may be call'd in vain, and cannot bring
Tyrants and tyrants up from your control;
Nor has a Christian privilege to die,
Alas! thou art too young to thy new Faith;
Martyrs and Gods might discharge their souls,
And give us Martyrs for another World;
But we, like Quakers, are oblig'd to stand
In endless Night, and wait the pointed hour.
(II, 329-33)

If he cannot directly avoid death, he can defy the limitations of mortal life. He can defy the threat of Muley-Meluch's anger and seize the opportunity to end Alasph's. Alasph, however, is more distressed by their situation than Sebastian; the desires more security for him than their situation allows--the needs would enough and time. But Sebastian shrives at every protest. He-minded of Heracles' prophecies that he would end his slaves and subsequently live "a long religious life" (II, 197) and achieve "a noble age" (II, 197), he brushes the prophecy aside as impossible. The various warnings of Alasph also appear to be gratuitous, and he chooses to ignore it. There is, of course, no reason why he should accept either the warning or the prophecy, for he possesses no knowledge that would make either of them even a real threat to his probity. His sister is dead, and he too, he believes, no sisters, and consequently he believes himself concerned only that he not marry outside of the Christian faith. Yet Alasph is greatly distressed by these warnings and protests which leave Sebastian unmoved. Yet Alasph he looks upon not as a speaker of empty words but rather than words, he thrusts aside his reluctance and leads her to the "Captive Palace" (II, 198).

They have, of course, not much time to enjoy each other, for even Muley-Meluch is apprised of their union and demands upon their marriage. Sebastian does not respond very successfully to the situation. Like Maria, he is an practiced diplomat and is not given to dissenting. Rather he is subject to rationalization; therefore he becomes angry and distant toward Muley-Meluch for the first

since since his capture, and once again, characteristically, casts aside the claims of mortality. "Life is but mine," he says, "that yields a passage to the whistling sword, / And closes when 'tis gone" (III, 106). Alonzo is killed with anguish at the thought that Sebastian will be taken from him and put to death, but he returns resolutely into battle, declaring that "my life's not worth another word" (III, 108). He is not able to resist the events which ensue, and is rescued by the doctors. Sebastian is not an advocate of evil, he is able to rise above events only by growing love and his indifference to mortal life. When Alonzo is carried far struggling against Holoy-Holosh's guards, he is rebuffed with "Kiss me" (III, 111) and he set this to requiesce (Jura) in the desert Alonzo. Sebastian does not appear again until he has been restored to his throne by Maria. His expression of his gratitude to Jura is characteristic:

If England and Spain were torn'd to afflicton,
And the sole Queen crushed into dust,
If Universal Mourning were mine,
None should the gift be plac'd - (IV, 176)

His longing for possessions is automatically united with the willingness to give all away, while through this indifference flows the strong tide of personal generosity which has made him so much idolized by his people. His statement which precedes his long dialogue with Jura is thus similar to the statement with which he closes it, when he remarks that he can gladly surrender all of the gifts of Portugal. These statements plus that in which he expressed his desire to conquer Africa to free his people from the narrow confines of Portugal indicate an absence of personal ambition, a great

generosity and a righteousness against confusion and favoritism. Truly good must for him be bestowed upon others. The only world that he values are those persons upon whom he has bestowed his love, but even in the possession of these loved persons, he finds himself ill at ease, for he desires relationships which cannot be thwarted, and from which there can be no parting, and earthly life offers him no such "aid" without "silly."

The scene in which Sebastian is clearly and painfully surrounded of the truth of his relationship with Alanya demonstrates the abhorrence which he feels toward sin, and with that extreme reluctance he accepts the idea of the guilt of sinning his father as himself: "how is preferable to 'one cannot save of [oneself]" (V, 281). But when he has been dispensing with his mortal life throughout the play. It is his one constant response to difficulties which confront him. A world of conflicts and difficulties which cannot be resolved by love is a prison from which he longs to escape.

In the moment when he contemplates suicide, Sebastian's sense of confinement is a world which has become an insupportable prison because its truth. Alanya attempts to convince him that he is guiltless since he had no intention to commit incest, but he will not be comforted. His earthly loves denied, he will seek heaven.

By Justice y'are Deputies, all, that hold up hands,
 If death be but considered of our thought,
 Then let me dye, for I would think no more.
 I'll leave my Innocent wives,
 And let 'em see a blood they shou'd not spill;
 I shall be there before my Father's death;
 They yet shou'd laugh and laugh, as I have and shall,
 And making me unhappy by his fall. (V, 282)

A lawyer was right when shaken off the shoulders of guilt as undeserved, but for Sebastian, his guilt is irreducible, for "hagerty" must not be defiled, yet the reputation from Alastair is irreparable. Devere must continue to pretend to his desperate king that he is about to plunge himself into the last and most intricate of perils, still loyal. Seeing the "braveheart burning Ralph" (V, 187) plunging before him, Sebastian does back to harbor. But a character so immediately inclined to freedom and love cannot long remain shackled in terror, dread, or even gratitude before the future from which he has escaped; he must love and be free. Therefore, he is repelled to that only solution to his dilemma that remains to him; it is the great solution which Christianity offers, one which separates the Christian world as directly from the world of Judaea and which offers to the human spirit the struggle in the hills of earth a way to escape its alienate freedom and love. In response to Alastair's continued pleading of "ignorance" (V, 188), Sebastian responds with revealed knowledge:

O, pollution set by hands
when you have cruc'd all you can, 'tis insects
No, 'tis worms'd, I always you paid no money
I cannot live without Alastair's right.
How can I live Alastair's love I win.
There's too much'd in with a sacred thought,
To love about to serve's and die to him.

(V, 188)

His statement is, of course, not more easily made than affirmed, and again he is warned by Alastair: "you may repent, and with your crown too late" (V, 188). But it has never been the "queen," the enjoyment of earthly power and authority, that held him for all

and understanding of the request due to the title, he can surrender
 to without regret.

O never, never; I am paid a boy,
 A dreamer's but a play thing, and a slave
 A happy bounding lion, he who can leave
Alroy, my steed the rest with him.
 (P. 100)

Never he starts once again the basic theme of his nature, which is
 no less active than in such scenes as even further in the world.
 And David responds with a joyful, unimportant answer: "a truly gentle
 / a loyal fiery hawk, and capable of more's" (P. 100).

Whatever has, of course, found a way out. True, it will
 not be easy for him to forget Alroy, but ultimately it will not be
 necessary for him to forget. In contrast, his loving nature must
 seek an object, and his great desire for freedom will not permit him
 to remain forever a prisoner of the past and its unfulfilled promises
 that can know no fulfillment. He will turn his love and desire for
 freedom upon some infinite object, and find both release from the
 torments and conflicts of earthly existence (the pains which he has
 always desired), and an object to be loved boundlessly, an object
 capable of returning boundless love through grace. The claim of
 the flesh, so strongly asserted in him, will not, of course, be
 easily quelled, and he may arrive at a true realization of what
 comes only with the onset of age. The insouciance of his char-
 acter, however, has evidence that he will not let his feet upon the
 path that leads at last to wisdom and peace. The question that
 arises is the play a tragedy only for Alroy, who represents no
 desire to live for God alone, but rather declares that not to love

question "is Isopeltia" (p. 105)? Or is the play not a tragedy at all, the question almost stimulating the possibility of tragedy? I will attempt to address these questions as such.

First, a very great variety exists in notions of time and extent in plays which have been called tragedies, a notion of literary history. Secondly, that which we tragedy must be defined in terms of the given, the particular works of poets or philosophers, and once again the Aristotelian paradox presents a spectacle of variety. Thirdly, it appears to me that all attempts to produce negative definitions of tragedy, either concerning parts of world-view, present an element of arbitrary limitation, or perhaps merely false perspectives. Worldviews are often bewilderingly complex, and facts and notions are constantly variable and subject to quite different standards and conditions.

If Das Isopeltia is both Christian and a tragedy, as I believe it to be, it is not so by way of Christian providentialism or determinism, or as a result of Heyden's adherence to a view that the world is irrational or providence arbitrary and cruel. The action of the play concludes upon the painful scene of parting of Sebastian and Anapela and their separation their suffering, their imprisonment in circumstances which keep the fulfillment of their love. What their love may be as future is not fully understood by the terms of the play but remains in potentia. The conclusion of the play, however, implies more than merely a demand of earthly love for two people, it also points the way to tragic transcendence, that is, the going through painful experience to

higher levels of personal growth and self-expression, the more it is that Sebastian's refusal to a heritage is put so much emphasis on chosen by him. Sebastian chooses a fulfillment which he must walk to find fulfillment in devotion to God. It is not a way that he would have chosen freely, but once chosen, it is the way best suited to bring a character like that of Sebastian, a character troubled by the limitations and conflicts of man's social existence, to his highest fulfillment. He must keep himself so that he may find himself. It is not a resolution which dissolves the man, but rather it grows him, all the more so his suffering is both real and great. Love has not been kicked out of his life, for not only can he love God as an idealistic object of love, but he can love working as well with that generous charity which his nature is given any man. He may not only potential future for Sebastian (and for Alroya as well, if she should desire it), a future of admirable freedom and love which the character of Sebastian or later Kaplan, rules the play of the tragic character. It is to override the fate of the play, its limits, in the name of a rightly determined goal. At the same time, to ignore the evidence of Sebastian's character which proposes for him "a only Age" is to ignore as almost of the play is presented. The play is tragic because Sebastian and Alroya are persons who suffer greatly from being denied that physical proximity which would make the separation of their love possible, and from the moral conditions which necessitate its denial or physical love. Their suffering stresses play, and the threat of violence, however

momentary, could be considered as answering to itself, a response to witnessing the threat of imminent destruction to a person about to depart. If we respond to Sebastian's fate to God with relief, yet we are presented in the very last with the picture of the lovers' unquashed destinies, and the play ends as a further act of revivification. The tragic nature of the play is thus a matter of the artistic emphasis which Dryden has placed upon the suffering which concludes his action. Sebastian's suffering has been shared by Lucius, his last struggle by circumstances unknown to himself, his next struggle, which seems to prove a king: he shows the soldier expected himself his friend was inclined that way.

51

The Submission also presents an analysis view of human society ranging all the way from King and Emperor down to the rebellious rebels in the streets. The universality of the play as a portrait of man's social life is greatly enhanced by this dominance of his design, but the many characters who appear also contribute to the play's meaning. The portraits of Lucius, the Grand Duke, Lucius (the slave-driver), and Julius (Mafio's master and ruler), reveal persons who are ruthlessly bent upon personal aggrandizement, satisfaction, or sensual satisfaction. Sebastian meets Mafio-Mafio's master, displaying rebellion and submission in his last. The Duke, who already stands at the pinnacle of

religious authority, seeks wealth by whatever means he can acquire it. Mustafa delights in social rivalry in order to plunder the city, and, like the rabble that he directs, is inspired by the excitement of the moment to rash action. Jangah desires equal satisfaction and is ready to kill his brother to possess his wife's father. But there can be no unity among these selfishnesses; each seeks his own and is a trouble to the others, producing a state of disharmony. He never prevails among these thieves and murderers, and they defeat each other's purposes. Their conflicting selfishness mirrors the similar antagonism existing between the families of the warriors who are their rivals, a situation in which even brother is turned against brother. The case of Mustafa is also indicative of the disharmony of relationship existing between selfish individualism and those under their tribal jurisdiction. He has no loyalty toward those who, like the Mafia, seek to control and exploit him for their own advantage. He attempts to cheat the Mafia, and during the period of anarchy is ready to exploit his former masters in order to gain any possible personal advantage. In so doing he emulates their own self-seeking.

The outbreak of these many self-seeking passions reveals the disharmonies in society that occur when the citizens and officials of a nation shelve their responsibilities in society, and instead turn to the exclusive quest for personal advantage. The anarchy in society returns upon the heads of the parties themselves; their plans become desperate gambles in which their own lives are the stake. The selfish, irresponsible course of

life in Affrick as reported by the Emperor himself. He took the loss of religion and reason to suit his will, and when he feels threatened is ready to "put a daemon in the work," or "the whole world as I be wafe, I care not" (II, 114). Hely-Heluch seeks safety in arbitrary power, attempting to rule by terror and strength rather than by the honorable loyalty of his subjects, a loyalty which he does not attempt to deserve. His cruelty is a daemon, and he is murdered by his own daemon.

The search for self-justification in Affrick coincides with the loyalty displayed by the Portuguese, a loyalty to a King whom they both love and adore. The way of life in Affrick, however, does more than simply function convincingly as a better way of life, for Sebastian himself has become involved in the affairs of Affrick through his aid to Alamyth's cause. The cause of rebellion is at least a dubious one on its moral and legal justifications. In his direct verbal assault upon Hely-Heluch, Alamyth recalls the past history of the rebellion. Called "Trial" scene (I, 307) by Hely-Heluch, the response,

Thy father was not over their slave, the heir
 Of this large empire, but with arms united
 They fought their way, and seiz'd the Crown by force;
 And equal to their danger was their charge.
 For what was Hely-Heluch, what does he'd fight,
 But that which Conquest gave? "Twas thy ambition
 Pull'd down my powerful Father what his sword
 Help'd thee to gain; I carry'd him and his kingdom,
 The Portuguese given, as we call'd it. (I, 307)

Alamyth complains of a lack of honor among thieves. It is to little purpose to argue that since Hely-Heluch was the older son of the elder usurper that he had a better claim to the throne than

Alonzo's father; the situation was, and remains anarchic, a squabble among competitors on which, justice abandoned, all seek to grab for power. This subject, anarchic situation forms the initial context out of which the play's various denouements.

Joan and Bayle had contrived their own conspiracy, employing their children in order to gain revenge upon Emily-Edwark, and place the line derived from Bayle back upon the throne. Like Bonduc's conspiracy to make himself Emperor of Africa, that of Joan and Bayle was both greedy and wildly ambitious: the motivation deriving ultimately from a common ground of selfish ambition and lust for power and privilege. The words of Bonduc describing his conspiracy are equally applicable to that of Joan and Bayle:

O the sweet dish of all conspiracies!
They eat us out of houses, of men but shells.
The reviled flouring stage. [IV, 333]

One unfortunate factor that ruins both conspiracies is the man man, Borna, although Alonzo might also have aided Bonduc by withdrawing away the noise. Joan and Bayle could not know that Sebastian would arrive his great general at a critical time before the invasion, and that is why the house of Deira the Portuguese would encounter when they launched their invasion. It seems clear that Borna has disciplined the armies of Africa; certainly Emily-Edwark does not appear likely to have done so. The unfortunate led by Bonduc, and a live Borna brings Bonduc to ruin and death. The play is thus much concerned with the failure of selfish and wildly motivated conspiracies. The evil designs which

lead to these consequences are fairly small, and the consequences which follow are not inevitable, but, rather, represent the advantage of good due to unforeseen circumstances. No destiny, fate, or providence can be blamed either for their inception or failure. Sebastian and Alonzo are not the victims of justice or the miscarriage of justice, but are involved in the struggle of fortune-hunters for a crown, and Sebastian himself, for the aggrandizement of Portugal, becomes one of the gamblers. In a game of fortune, the gambler must face the possibility that he may lose. Sebastian loses but Alonzo shows his loss, providing a striking example of personal and social ascendance which contrasts with the reverses and sorrows of the others. Finding the outer world a prison, he seeks the paradise within.

VII

The underplot of Don Sebastian retells the theme of fortune. Antonio, unlike most of the other characters in the play, is not a man scheming for his own advantage. Money and power were sent to Antonio by Alonzo in and did the moment, leading to his opposition, seeking revenge from his master, and attempting to enjoy any beautiful woman who crossed in his way.

A slave by order of Huley-Moloch, Antonio is treated like an animal by his masters, Mustafa and the Sultan. The women of the Sultan's household, however, find that he has early attractions. Threatened with death, and tormented by the thought of his wife,

as Antonio's great good fortune to be loved by Mariana, the Mafti's daughter. She is disheartened with her disappointed life and dissipated by her father's ruinous excesses. In Antonio, she finds someone upon whom she can lavish both her affections and the Mafti's ill-gotten wealth. She presents herself and a quantity of gold and jewels upon Antonio, and asks to use him to escape. When the escape is temporarily foiled, Antonio luckily finds a gap left open by conspirators, and makes his escape.

The clowns are thumped with rackets led by Mastufa, who are seeking for pleasure. The clowns have been raised by some note of Basimura to a part of his plan to seize power, and Antonio escapes with the throngs. But the Mafti is no longer concerned to recapture Antonio, for the conspiracy is now in full swing, and the Mafti must address the people in order to justify the murder of the Emperor and win them to follow him so that he may hold all power in the Kingdom. Antonio is able to influence Mastufa against the interests of the Mafti, but presently Basim appears with troops and quells the chaotic rebellion. Basim has stolen Marapua and held the Mafti's fortune upon Antonio. But Antonio is not entirely satisfied with all his good fortune, for, being plagued by uncertainty, he is uncertain that Marapua, even in a wife so well adorned with wealth and charms as Marapua, is in his liking. However, Antonio endures his good fortune patiently, and accepts Marapua.

Antonio's adventures are a part of the roller of fortune set in motion by many conspiracies, and serve to highlight the

great significance of the role of fortune in the events of the play. Aristotle demonstrates that man's destiny lies much in the way one takes it. If in taking his fortune, he lacks the great joys and miseries of his destiny (because his character is weak and ruled by voluntary fluctuations of fear and appetite), nevertheless he illustrates the way events come in a world of many conflicting interests. In showing the way of the world, he helps to highlight the processes of action, choice and motivation of those who are shown him in character, but who, like himself, must live their lives in a world of unforeseen possibilities and strange movements of fortune.

CONCLUSION

The examination of these plays from the early, middle, and late periods of Dryden's dramatic career witnesses the consistency of Dryden's attitude toward the role of man in society. All three plays reveal Dryden's belief that a healthy and virtuous society originates from the sacred pursuit of virtue and social justice. Where a true sense of virtue and justice are missing, a man can still contribute to the welfare of society, as Farnham does, by compliance and submission to the requirements of his situation, rather than by desperately pursuing his freedom for proof to a destructive end situation. Persons like Argemon, Bontmore, or Peter Densale, necessarily have no place and they must be removed as criminals who are threats to the peace and order of society. At least, they must be allowed to hold no office of responsibility where judgments they could abuse for selfish gain.

Dryden's view of society offers no comparison with evil, either done to this society or a collection of sinners whose evil propensities must be repressed. Social evil must remove the imperfections of collective life and abide by its limitations. Religion serves as a bar to evil and offers a goal for moral regeneration, for man's life stretches beyond this world to the rewards and punishments of a life everlasting.

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BIOGRAPHICAL SKETCH

Kenneth M. Greenough was born on February 17, 1908, at Bellerose, New York. In February, 1930, he received the degree of Bachelor of Arts with a major in English from the College of St. Bernard's of Haver, Londonderry, New York. He enrolled in the Graduate School of the University of Florida in 1933, and received the degree of Master of Arts with a major in English in December, 1937. In 1938, he became a Graduate Assistant at the University of Florida and was appointed an Instructor of English in 1939 while completing his work toward a Doctor of Philosophy.

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